

Work for 13 Solo Strings

**Images from Childhood
(Çocukluktan Hayaller)**

For

4 Violins-1, 3 Violins-2, 2 Violas, 2 Violoncellos, 1 ContraBass

by

Ali Riza SARAL

...

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Please send a digital recording of your performance
to the composer at [arsaral\(AATT\)yahoo.com](mailto:arsaral(AATT)yahoo.com)

The piece is written to be used for good causes.

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FORWARD

My 'Work for 13 Strings - Images from Childhood' is a computer aided, algorithmic composition with limited aleatory.

You may listen to the 4 movements below as you please...
(Please copy the below link and paste it to your browser)

Images from Childhood

1- Ice Palace - Tarjei Vesaas

<https://soundcloud.com/user-852737091/images-from-childhood-1-ice-palace>

2- Of Mice and Men - Steinbeck

<https://soundcloud.com/user-852737091/images-from-childhood-2-of-mice-and-men>

3- Jonathan Livingston Seagull - Richard Bach

<https://soundcloud.com/user-852737091/images-from-childhood-3-jonathan-livingston-seagull>

4- Little Prince - Antoine de Saint Exupery

<https://soundcloud.com/user-852737091/images-from-childhood-4-little-prince>

Music score:

[https://imslp.org/wiki/Work_for_13_solo_strings_\(Saral%2C_Ali_Riza\)](https://imslp.org/wiki/Work_for_13_solo_strings_(Saral%2C_Ali_Riza))

Ali Riza SARAL's works:

https://imslp.org/wiki/Category:Saral,_Ali_Riza

Best regards.

Ali Riza SARAL

About the Composer

Ali R+ SARAL has studied double majors and has two Master's degrees,
MSc and BSC from Istanbul Technical University and MM from Illinois State University.
He was accepted to the Istanbul State Conservatoire Composition and Theory Department and
studied harmony, counterpoint and others with Erçivan SAYDAM,
composition with İlhan USMANBAŞ.

He was a student of Roque CORDERO and Arthur CORRA at USA.

He has attended courses at Stanford University CCRMA lab and Darmstadt 1996.

He has written 48 works of music 9 hours 31 minutes long.

You can find his compositions at Petrucci Library: http://imslp.org/wiki/Category:Saral,_Ali_Riza

He has served EUROCONTROL and German airspace as an air traffic control engineer 1992-1997.

He has specialized in LARGESYSTEMS and Java-J2EE.

His areas of interest include Systems Psychology, ANN and parsers.

He writes blogs at:

<http://largesystems-atc.blogspot.com/>

<http://largesystems-atc-en.blogspot.com/>

<http://alirizasaraal.blogspot.com/>

You can reach him at:

Addr: Barbaros Mah Sedef Sk Onur Sit. Akasya Apt. 13/3G Uskudar ISTANBUL TÜRKİYE 34662

Tel: 90 506 887 8401

e-mail: Arsaraal(aatt)yahoo.com

SCORE

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

sul tasto e vibrato
Adagio $\text{♩} = 60$

Violin1.1 *ppp* sul tasto e vibrato *ppp* *ppp*

Violin1.2 *ppp* sul tasto e vibrato *ppp* *ppp*

Violin1.3 *ppp* sul tasto e vibrato *ppp* *ppp*

Violin1.4 *ppp* *ppp* *ppp* sul ponticello

Violin2.1 *fff* sul ponticello *f*

Violin2.2 Down below somewhere the ice was crunching.
Condensed ice made a ringing sound opening long cracks.
fff sul ponticello *f*

Violin2.3 Aşağıda bir yerlerde buz çatırdıyordu. Bu ses ..
geniş düzlük boyunca koşuyor ve sanki bir yarıktaki
yitiyordu. Yoğunlaşan buz, uzun çatlaklar açarak
çınlıyordu. *fff* *f*

Viola1 *mf*

Viola2 *mf* Pizz

Viola3 *mf* Pizz

Violoncello1 *mf* Pizz

Violoncello2 *mf* Pizz

Contrabass *mf*

7

Vln.1.1 *ppp*

Vln.1.2 *ppp*

Vln.1.3 *ppp*

Vln.1.4 *ppp*

Vln.2.1 *fff*

Vln.2.2 *fff*

Vln.2.3 *fff*

Vla.1 *mf*

Vla.2 *mf* Pizz

Vla.3 *mf* Pizz

Vc.1 *mf* Pizz

Vc.2 *mf* Pizz

Cb. *mf*

3

12

Vln.1.1

p

Vln.1.2

p

Vln.1.3

p

Vln.1.4

p

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Pizz

Vla.3

Pizz

Vc.1

Pizz

Vc.2

Pizz

Cb.

Pizz

Detailed description: This is a musical score for a string ensemble and woodwinds. The score is written for 12 measures. The instruments are: Violins 1 (Vln.1.1 to Vln.1.4), Violins 2 (Vln.2.1 to Vln.2.3), Violas (Vla.1 to Vla.3), Violoncellos (Vc.1 to Vc.2), and Contrabass (Cb.). The Violins 1 and 2 parts are in treble clef, while the Violas, Violoncellos, and Contrabass are in bass clef. The Violins 1 and 2 parts are marked with a piano (*p*) dynamic. The Violins 1 and 2 parts have a long, sustained note in the first measure, which is marked with a piano (*p*) dynamic. The Violins 2 and 3 parts have a series of eighth notes in the first measure, marked with a piano (*p*) dynamic. The Violas, Violoncellos, and Contrabass parts have a series of eighth notes in the first measure, marked with a piano (*p*) dynamic. The Violins 1 and 2 parts have a long, sustained note in the first measure, which is marked with a piano (*p*) dynamic. The Violins 2 and 3 parts have a series of eighth notes in the first measure, marked with a piano (*p*) dynamic. The Violas, Violoncellos, and Contrabass parts have a series of eighth notes in the first measure, marked with a piano (*p*) dynamic. The Violins 1 and 2 parts have a long, sustained note in the first measure, which is marked with a piano (*p*) dynamic. The Violins 2 and 3 parts have a series of eighth notes in the first measure, marked with a piano (*p*) dynamic. The Violas, Violoncellos, and Contrabass parts have a series of eighth notes in the first measure, marked with a piano (*p*) dynamic.

13

Vln.1.1 *ppp* non vibrato *mf* non vibrato

Vln.1.2 *ppp* non vibrato *mf* non vibrato

Vln.1.3 *ppp* non vibrato *mf* non vibrato

Vln.1.4 *ppp* non vibrato *mp* non vibrato

Vln.2.1 *pppp* sul tasto e vibrato *p* non vibrato

The only thing that's going on here was a whisper of water. Towards the opening it was very quiet and calm.

There was something sinister in the room. He cried out without thinking : «Hey! » like someone calls. Space gave this feeling; you had to shout. sul tasto e vibrato

Hey »he replied without strength. How scared she was! One could have hoped it was silent, as a burial room but it was filled with a roar.

Vln.2.2 *ppp* sul tasto e vibrato *p* non vibrato

Burada sadece akıp gitmekte olan suyun fısıltısı vardı. ağza doğru çok sessiz ve sakindi.

Uğursuz bir şey vardı odanın içinde. Düşünmeden bağırdı: «Hey! » birini çağırır gibi. Boşluk veriyordu bu duyguyu; bağırarak zorundaydınız.

Hey» diye cevap verdi oda, mecalsiz .Nasıl korktu! İnsan bu odanın mezar gibi ıssız olduğunu umabilirdi, ama orası da bir kükreme ile doluydu.

Vln.2.3 *ppp* sul tasto e vibrato *pp* non vibrato

Vla.1 *ppp* sul tasto e vibrato *p*

Vla.2 *ppp* sul tasto e vibrato *p*

Vla.3 *ppp* sul tasto e vibrato *p*

Vc.1 *ppp* *p*

Vc.2 *ppp* *p*

Cb. *ppp* *p*

23

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Pizz.

Pizz. *mf*

mf

p

p

pp

ppp

arco e non vibrato

ppp

arco e non vibrato

27

Pizz.

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Pizz.

mf

pp

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

As soon as he steps in,
a drop of
water came down his neck

İçeri daha adımını atar atmaz,
ensesine bir su damlasının indiğini

Glass walls were very thin

Cam duvarlar çok incedi

The room was filled with tip tip sounds of the
slowly droppng water

Oda, yavaş yavaş, damlayan
suyun tıp tıplan ile doldu

non vibrato

pp
non vibrato

pp
non vibrato

pp
non vibrato

mp

Pizz.

mp

Pizz.

p

Pizz.

pp

mp

33

non vibrato

Vln.1.1

pp
non vibrato

Vln.1.2

pp
non vibrato

Vln.1.3

pp
non vibrato

Vln.1.4

pp

Pizz.

Vln.2.1

That hard, unbroken roar was playing in the back
and then more treble drop sounds were coming,
like a sweet music in the middle of the waterfall.

Pizz.

Vln.2.2

Arkada o sert, kesintisiz kükreyiş çalıyordu
ve sonra daha tiz damla sesleri geliyordu,
çağlayanın çıkardığı sesin orta yerinde
tatlı bir müzik gibi

Pizz.

Vln.2.3

Pizz

Vla.1

Pizz

Vla.2

Pizz

Vla.3

Arco Pizz

Vc.1

Arco Pizz

Vc.2

Arco Pizz

Cb.

37

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

The waterfall boomed in the middle of the silence;
they went till there

Vln.2.2

Çağlayan gürliyordu sessizlik içinde;
oraya değin gittiler

Vln.2.3

Vla.1

Arco

pp
Arco

Vla.2

ppp
Arco

Vla.3

pp

Vc.1

p

Vc.2

Cb.

39

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Before the searchers left that night,
as they did just before that bloomy ballad
starts,she wanted to stay.

. O gece arayıcılar, oradan ayrılmadan önce,
tam o kasvetli türkü başlamadan önce
yaptıkları gibi, kalmak istedi

ppp

pppp

ppp

pp

Images from Childhood_2

Of Mice and Man

Ali Riza SARAL

A1

Andante ♩ = 80

The musical score is for a full orchestra and includes lyrics for the first violin section. The tempo is Andante (♩ = 80). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. The first violin section (Violin1.1, Violin1.2, Violin1.3, Violin1.4) plays a melody in the first measure, marked *mp*. The second violin section (Violin2.1, Violin2.2, Violin2.3) plays a melody in the first measure, marked *mp*. The viola section (Viola1, Viola2, Viola3) plays a melody in the first measure, marked *mp*. The violoncello section (Violoncello1, Violoncello2) plays a melody in the first measure, marked *mf*. The contrabass section (Contrabass) plays a melody in the first measure, marked *p*. The lyrics for the first violin section are: "trees", "A few miles south of Soledad,", "the Salinas River drops in close", "to the hillside bank and runs deep and green."

Violin1.1 *mp*

Violin1.2 *mp*

Violin1.3 *p*

Violin1.4 *p*

Violin2.1

Violin2.2 trees

Violin2.3 A few miles south of Soledad,
the Salinas River drops in close
to the hillside bank and runs deep and green.

Viola1

Viola2

Viola3

Violoncello1 *p*

Violoncello2 *mf*

Contrabass *p*

5

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

mf
water

Vln.2.2

mf

Vln.2.3

mf

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

6

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score is written for a string ensemble. It consists of 11 staves. The first four staves are for Violins 1.1, 1.2, 1.3, and 1.4. The next three staves are for Violins 2.1, 2.2, and 2.3. The following three staves are for Violas 1, 2, and 3. The last two staves are for Violoncellos 1 and 2, and a Contrabass. The score is in 4/4 time. The key signature has one sharp (F#). The score is divided into measures 6, 7, 8, and 9. Measure 6 shows various rests and notes. Measure 7 shows a complex rhythmic pattern with many sixteenth and thirty-second notes. Measure 8 shows a similar complex rhythmic pattern. Measure 9 shows a complex rhythmic pattern with many sixteenth and thirty-second notes. The Contrabass part has a sharp sign at the beginning of measure 6.

7

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score is written for a string ensemble. It consists of the following parts: Violins 1.1, 1.2, 1.3, 1.4, Violins 2.1, 2.2, 2.3, Violas 1, 2, 3, Violoncellos 1, 2, and Contrabass. The key signature is one sharp (F#). The Violin 2 parts (Vln.2.1, 2.2, 2.3) feature complex, fast-moving passages with many sixteenth and thirty-second notes. The Violin 1 parts (Vln.1.1, 1.2, 1.3, 1.4) are mostly rests, with Vln.1.4 having a few notes at the beginning. The Viola parts (Vla.1, 2, 3) have rests. The Violoncello parts (Vc.1, 2) have sparse, sustained notes. The Contrabass (Cb.) part has a few low notes. A rehearsal mark '7' is at the top left.

8

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

flageolet

flageolet

lizard *pppppp*

Vln.2.2

pppppp

flageolet

Vln.2.3

pppppp

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

10

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

12

Vln.1.1 *mp*

Vln.1.2 *mp*

Vln.1.3 *mp*

Vln.1.4 *mp*

Vln.2.1

Vln.2.2 footsteps

Vln.2.3

Vla.1 am steg *f*

Vla.2 *fff* am steg

Vla.3 *fff*

Vc.1

Vc.2

Cb.

Detailed description of the musical score: The score is for a string and woodwind ensemble. It consists of two systems of staves. The first system includes Violins 1.1, 1.2, 1.3, and 1.4; Violins 2.1, 2.2, and 2.3; and Violas 1, 2, and 3. The second system includes Violoncello 1 and 2, and Contrabass. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The first system has a tempo marking of 12. The dynamics range from mezzo-piano (mp) to fortissimo (fff). There are several accents (^) and a 'footsteps' instruction for Violin 2.2. The Viola parts have 'am steg' markings. The Violoncello and Contrabass parts have some unusual notation, including 'x' marks and vertical lines. The score is written in a clean, professional style with clear notation and dynamic markings.

17

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

pppppp
leaves

Vln.2.2

pppppp

Vln.2.3

pppppp

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

trees

20

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Measure 20: Vln.1.1 (rest), Vln.1.2 (half note), Vln.1.3 (half note), Vln.1.4 (rest), Vln.2.1 (rest), Vln.2.2 (rest), Vln.2.3 (rest), Vla.1 (rest), Vla.2 (rest), Vla.3 (rest), Vc.1 (half note), Vc.2 (half note), Cb. (whole note).

Measure 21: Vln.1.1 (whole note), Vln.1.2 (whole note), Vln.1.3 (whole note), Vln.1.4 (whole note), Vln.2.1 (whole note), Vln.2.2 (whole note), Vln.2.3 (whole note), Vla.1 (whole note), Vla.2 (whole note), Vla.3 (whole note), Vc.1 (rest), Vc.2 (half note), Cb. (rest).

A2

Moderato con moto ♩ = 100

21

Vln.1.1

mf

Vln.1.2

mp

Vln.1.3

mp

Vln.1.4

Vln.2.1

p

Vln.2.2

p
sunset

pp
The flame of the sunset lifted from
the mountaintops and dusk came into
the valley, and a half darkness came in
among the willows and the sycamores.

Vln.2.3

pp

Vla.1

ppp

Vla.2

ppp

Vla.3

ppp

Vc.1

ppp

Vc.2

ppp

Cb.

ppp

34

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

shout

whistle

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

p

Vc.2

p

Cb.

ff

39

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

splashings

am steg

mf
am steg

p
am steg

ppp

43 ♩ = 80

Vln.1.1 *ff*

Vln.1.2 *mf*

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2 whistle

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1 *p*

Vc.2 *p*

Cb.

14

15

63

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

pppppp

pppppp

pppppp

transition

Adagio ♩ = 72

65

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mf

p

pp

ppp

she yells

George's voice became deeper. He repeated his words rhythmically as though he had said them many times before. "Guys like us, that work on ranches, are the loneliest guys in the world."

B1

Grave ♩ = 92

72

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mf George's voice

mf

mf

mf

Outside the noise of the game stopped
There was a rise of voices in question
a drum of running feet and the men
burst into the barn.

am steg

am steg *f*

fff *am steg*

fff *am steg*

am steg *f*

fff *am steg*

fff

84

$\text{♩} = 96$ $\text{♩} = 104$ $\text{♩} = 108$ $\text{♩} = 112$ $\text{♩} = 124$

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

am steg

am steg *f*

fff am steg

fff am steg

am steg *f*

fff am steg

fff

Lennie giggled with happiness. There
crashing footsteps in the brush now.
George turned and looked toward ther

89 $\text{♩} = 132$

Vln.1.1 *ff*

Vln.1.2 *ff*

Vln.1.3 *ff*

Vln.1.4 *ff*

Vln.2.1 *ff*

Vln.2.2 *f*

Vln.2.3 *f*

Vla.1 *f*

Vla.2 *f*

Vla.3 *f*

Vc.1 *mf*

Vc.2 *mf*

Cb. *mf*

B2

Subito appennato

$\text{♩} = 40$

93

Vln.1.1 *ff*

Vln.1.2

Vln.1.3 *ff*

Vln.1.4 *ff*

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

94

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

ff

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

George raised the gun and steadied it, and he brought the muzzle of it close to the back of Lennie's head. The hand shook violently, but his face set and his hand steadied. He pulled the trigger. The crash of the shot rolled up the hills and rolled down again.

95

Vln.1.1 *fff*

Vln.1.2 *fff*

Vln.1.3 *fff*

Vln.1.4 *fff*

Vln.2.1 *fff*

Vln.2.2 *fff*

Vln.2.3 *fff*

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

96

Vln.1.1 *pp*

Vln.1.2 *pp*

Vln.1.3 *pp*

Vln.1.4 *pp*

Vln.2.1 *pp*

Vln.2.2 *pp*

Vln.2.3 *pp*

Vla.1 *pp*

Vla.2

Vla.3

Vc.1

Vc.2

Cb. *f*

97

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score for measures 97-100 is as follows:

- Measures 97-99:** Violins 1.1-1.4 play a sustained chord. Violins 2.1-2.3 play a rhythmic pattern of eighth notes.
- Measure 100:** Viola 3, Vc. 1, Vc. 2, and Cb. play a complex, fast-moving passage marked with a forte (*f*) dynamic.

98

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score for measures 98-100 is as follows:

- Measures 98 and 99:** Violins 1.1-1.4, Violins 2.1-2.3, and Violas 1-3 play a complex melodic line. The Violoncello 1 (Vc.1) and Violoncello 2 (Vc.2) play a descending melodic line. The Contrabass (Cb.) plays a simple rhythmic pattern.
- Measure 100:** All instruments play rests.

99

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

100

Vln.1.1 *pp* *ff*

Vln.1.2 *pp* *ff*

Vln.1.3 *pp* *ff*

Vln.1.4 *pp* *ff*

Vln.2.1 *pp* *f*

Vln.2.2 *pp* *f*

Vln.2.3 *pp* *f*

Vla.1 *mf*

Vla.2 *mf*

Vla.3 *mf*

Vc.1 *mf*

Vc.2 *mf*

Cb. *mp*

Detailed description: This is a page from a musical score, specifically measures 100 and 101. The score is for a string ensemble and woodwinds. The string parts (Violins 1.1-1.4, Violins 2.1-2.3, Violas 1-3, and Cellos/Double Basses) are all in treble clef. The woodwind parts (Violas 1-3 and Cellos/Double Basses) are in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The score shows a complex string texture with various dynamics (pp, ff, mf) and articulation (accents). The woodwinds (Vla. and Vc.) are mostly silent in this section.

102 klingen lassen

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Images from Childhood_3

Jonathan Livigston Seagull

Ali Riza SARAL

Violin1.1

Violin1.2

Violin1.3

Violin1.4

Violin2.1

Violin2.2

Violin2.3

Viola1

Viola2

Viola3

Violoncello1

Violoncello2

Contrabass

mf

mp

mp

p

mp

p

mp

p

pp

p

pp

pp

Most gulls don't bother to learn
more than the simplest facts of
flight — how to get from shore
to food and back again

A1

Allegro

♩ = 120

14

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

We can lift ourselves out of ignorance,
we can find ourselves as creatures of
excellence and intelligence and skill

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

pp

mf

mp

pp

mf

mp

pp

29

Vln.1.1 *mf*

Vln.1.2 *mf*

Vln.1.3 *mp*

Vln.1.4

Vln.2.1 *mp*

Vln.2.2 *mp*

Vln.2.3 *mp*

Vla.1 *mp* *mf*

Vla.2

Vla.3

Vc.1 *mp* *pp*

Vc.2 *pp*

Cb. *pp*

Detailed description of the musical score: The score is for measures 29 through 32. It features a string ensemble with Violins 1.1-1.4, Violins 2.1-2.3, Violas 1-3, Violoncellos 1-2, and Contrabass. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). The Violin 1 parts (Vln.1.1-1.4) enter in measure 29 with a half note G4, marked *mf*. The Violin 2 parts (Vln.2.1-2.3) enter in measure 30 with a half note G3, marked *mp*. The Viola 1 part (Vla.1) enters in measure 29 with a half note G3, marked *mp*, and continues with a half note G3 in measure 30, marked *mf*. The Violoncello 1 part (Vc.1) enters in measure 29 with a half note G2, marked *mp*, and continues with a half note G2 in measure 30, marked *pp*. The Violoncello 2 part (Vc.2) enters in measure 31 with a half note G2, marked *pp*. The Contrabass part (Cb.) enters in measure 31 with a half note G1, marked *pp*.

45

Violin 1.1: Rest in all measures.

Violin 1.2: Quarter note G4 (measure 45), Rest (measure 46), Quarter note G4 (measure 47), Quarter note G4 (measure 48).

Violin 1.3: Quarter note G4 (measure 45), Rest (measure 46), Quarter note G4 (measure 47), Quarter note G4 (measure 48).

Violin 1.4: Rest (measure 45), Quarter rest (measure 46), Rest (measure 47), Quarter note G4 (measure 48).

Violin 2.1: Quarter note G4 (measure 45), Quarter note A4 (measure 46), Quarter note G4 (measure 47), Rest (measure 48).

Violin 2.2: Quarter note G4 (measure 45), Quarter note F#4 (measure 46), Quarter note E4 (measure 47), Quarter note D4 (measure 48).

Violin 2.3: Quarter note G4 (measure 45), Quarter note F#4 (measure 46), Quarter note E4 (measure 47), Quarter note D4 (measure 48).

Viola 1: Rest in all measures.

Viola 2: Rest in all measures.

Viola 3: Rest in all measures.

Violoncello 1: Rest (measure 45), Quarter note G2 (measure 46), Quarter note A2 (measure 47), Quarter note B2 (measure 48).

Violoncello 2: Rest in all measures.

Contrabass: Rest in all measures.

49

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

for his reckless irresponsibility,"
the solemn voice intoned, "violating
the dignity and tradition of the Gull
Family

There was a limit to how much
the new body could do. In heaven,
he thought, there should be no limits.

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

p

mf

p

64

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

the most important
thing in living
was to reach out and touch
perfection in .. to fly

mf

f

81

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

ppp

No, Jonathan, there is no such place
 . Heaven is not a place, and it is not
 a time. Heaven is being perfect

Vln.2.1

mf

Vln.2.2

Vln.2.3

ppp

ff

Vla.1

Vla.2

Vla.3

Vc.1

mf

Vc.2

Cb.

85

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score for measures 85-88 is as follows:

- Measure 85:** Vln.1.1-1.3 have whole rests. Vln.1.4 has a dotted quarter note. Vln.2.1 has a quarter note followed by an eighth rest, then eighth notes. Vln.2.2 has a whole rest. Vln.2.3 has a half note. Vla.1 has eighth notes. Vla.2-3 have whole rests. Vc.1 has sixteenth notes. Vc.2 has a whole rest. Cb. has a whole rest.
- Measure 86:** Vln.1.1-1.3 have whole rests. Vln.1.4 has a half note with a flat. Vln.2.1 has eighth notes. Vln.2.2 has a whole rest. Vln.2.3 has a half note with a flat. Vla.1 has eighth notes. Vla.2-3 have whole rests. Vc.1 has eighth notes. Vc.2 has a whole rest. Cb. has a whole rest.
- Measure 87:** Vln.1.1-1.3 have whole rests. Vln.1.4 has a half note with a flat. Vln.2.1 has eighth notes. Vln.2.2 has a whole rest. Vln.2.3 has a half note with a flat. Vla.1 has eighth notes. Vla.2-3 have whole rests. Vc.1 has eighth notes. Vc.2 has a whole rest. Cb. has a whole rest.
- Measure 88:** Vln.1.1-1.3 have whole rests. Vln.1.4 has a half note. Vln.2.1 has eighth notes. Vln.2.2 has a whole rest. Vln.2.3 has a half note with a flat. Vla.1 has eighth notes. Vla.2-3 have whole rests. Vc.1 has eighth notes. Vc.2 has a whole rest. Cb. has a whole rest.

Because any number is a limit,
and perfection doesn't have limits.
Perfect speed, my son, is being there

97

Vln.1.1 *mf*

Vln.1.2 *mp*

Vln.1.3 *mf*

Vln.1.4

Vln.2.1 *mf*

Vln.2.2 *mf*

Vln.2.3

Vla.1 *mf*

Vla.2 *mf*

Vla.3 *mf*

Vc.1 *mf*

Vc.2 *mf*

Cb. *mf*

We can lift ourselves out of ignorance,
we can find ourselves as creatures of
excellence and intelligence and skill

101

Vln.1.1 *mf*

Vln.1.2 *mf*

Vln.1.3 *mf* *p*

Vln.1.4 *mf* *mf*

We can lift ourselves out of ignorance,
we can find ourselves as creatures of
excellence and intelligence and skill

Vln.2.1 *mf*

Vln.2.2 *mf*

Vln.2.3 *mf* *p*

Vla.1 *mf*

Vla.2 *mf*

Vla.3 *mf*

Vc.1 *mp* *p*

Vc.2 *mf*

Cb. *mf*

We can lift ourselves out of ignorance,
we can find ourselves as creatures of
excellence and intelligence and skill

116

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

But then the day came that Chiang vanished.
as he spoke, his feathers went brighter and
brighter and at last turned so brilliant that
no gull could look upon him.

mp *p*

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mf *mp*

132

Violins 1 (Vln.1.1, Vln.1.2, Vln.1.3, Vln.1.4):

- Vln.1.1:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *p* (first measure), *mf* (third measure), *mp* (fifth measure).
- Vln.1.2:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *mp* (second measure), *p* (third measure), *pp* (fourth measure).
- Vln.1.3:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *mp* (first measure), *p* (second measure), *pp* (third measure).
- Vln.1.4:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Dynamics: *p* (first measure), *pp* (second measure).

Violins 2 (Vln.2.1, Vln.2.2, Vln.2.3):

- Vln.2.1:** Treble clef. Rests in all measures.
- Vln.2.2:** Treble clef. Rests in all measures.
- Vln.2.3:** Treble clef. Rests in all measures.

Violas (Vla.1, Vla.2, Vla.3):

- Vla.1:** Alto clef. Rests in all measures.
- Vla.2:** Alto clef. Rests in all measures.
- Vla.3:** Alto clef. Rests in all measures.

Violoncellos/Double Basses (Vc.1, Vc.2, Cb.):

- Vc.1:** Bass clef. Rests in all measures.
- Vc.2:** Bass clef. Rests in all measures.
- Cb.:** Bass clef. Rests in all measures.

Images from Childhood_4

The Little Prince

Ali Riza SARAL

Andante $\text{♩} = 100$

Violin1.1 *mf* *f* 3

Violin1.2 *mf* 3

Violin1.3 *mf* 3

Violin1.4 *mf* 3

If some one loves a flower, of which just one single blossom grows in all the millions and millions of stars, it is enough to make him happy just to look at the stars.

Violin2.1

Violin2.2

Violin2.3

Sevdiğiniz çiçek milyonlarca yıldızdan yalnız birinde bile bulunsa yıldızlara bakmak mutluluğumuz için yeterlidir.

Viola1

Viola2

Viola3

Violoncello1

Violoncello2

Contrabass

16

Vln.1.1 *ff* [3]

Vln.1.2 [3]

Vln.1.3

Vln.1.4

Vln.2.1 *f*

Vln.2.2 *mp*

Vln.2.3 *mp*

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Detailed description of the musical score: The score is for measures 16 through 25. It features a string section with Violins 1.1-1.4, Violins 2.1-2.3, Violas 1-3, Violoncellos 1-2, and a Contrabass. Measures 16-25 contain various musical notations. Violin 1.1 starts with a triplet of eighth notes (F#4, G#4, A4) marked *ff*. Violin 1.2 has a triplet of eighth notes (F#3, G#3, A3). Violin 1.3 has a quarter note (F#3) and a half note (G#3). Violin 1.4 has a quarter note (F#3) and a half note (G#3). Violin 2.1 starts with a quarter note (F#4) and a half note (G#4). Violin 2.2 has a quarter note (F#3) and a half note (G#3). Violin 2.3 has a quarter note (F#3) and a half note (G#3). Viola 1, 2, and 3 are mostly rests. Violoncello 1 and 2 are mostly rests. Contrabass is mostly rests. Dynamics include *ff*, *f*, and *mp*. There are also triplets and various rests throughout the measures.

27

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score consists of 10 staves. The first four staves are Violins 1-4, the next three are Violas 1-3, and the last three are Cellos 1-2 and Contrabass. The score is in 4/4 time. Measures 27-35 are shown. Violin 1.1 has a triplet of eighth notes in measure 27. Violin 1.2 has a triplet of eighth notes in measure 34. Violin 2.1 has a triplet of eighth notes in measure 27 and a triplet of eighth notes in measure 34. Violin 2.2 has a triplet of eighth notes in measure 34. Violin 2.3 has a triplet of eighth notes in measure 27. The Viola parts are mostly rests. The Cello and Contrabass parts are mostly rests.

36

Vln.1.1 *ff* [3] 3

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1 [3]

Vln.2.2

Vln.2.3 [3]

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Detailed description: This is a page of a musical score, measures 36 through 45. The staves are arranged in a system. The top section contains Violins 1.1 through 1.4, Violins 2.1 through 2.3, and Violas 1 through 3. The bottom section contains Violoncellos 1 and 2, and a Contrabass. Violin 1.1 has a forte (ff) dynamic marking in measure 37. Trills are indicated with a bracketed '3' above notes in measures 37, 40, and 43. The woodwind and lower string parts (Violas, Vcllos, Cb.) are mostly silent in this section.

46

Violins 1.1-1.4, Violins 2.1-2.3, Violas 1-3, Violas 1-2, Violas 3, Violoncellos 1-2, Contrabass

Measures 46-54

Violins 2.1-2.3 include triplets and a forte (*ff*) marking in measure 52.

55

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

It is only with the heart that one
can see rightly; what is essential
is invisible to the eye.

Vln.2.1

Vln.2.2

Vln.2.3

İnsan ancak yüreğiyle
baktığı zaman doğruyu görebilir.
Gerçeğin mayası gözle görülmez.”

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

72

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mf

mf

This musical score page contains measures 72 through 81. It features staves for Violins 1.1, 1.2, 1.3, and 1.4; Violins 2.1, 2.2, and 2.3; Violas 1, 2, and 3; Violoncellos 1 and 2; and Contrabass. The Violin 1 parts (1.1-1.4) are in treble clef, while the Violin 2, Viola, and Cello/Double Bass parts are in bass clef. The Violins 1.3 and 1.4 parts include a *mf* dynamic marking. The Violins 2.1 and 2.2 parts include a *mf* dynamic marking. The Viola parts (1, 2, 3) are in bass clef. The Violoncello and Contrabass parts are in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

83

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mp

p

91

Vln.1.1 *f*

Vln.1.2 *mf*

Vln.1.3 *mf*

Vln.1.4 *mf*

The stars are beautiful, because
of a flower that cannot be seen.
"The house, the stars, the desert-
-what gives them their beauty is
something that is invisible!"

Vln.2.1 *f*

Vln.2.2

Vln.2.3

"Yıldızlar, gözden ırak bir çiçek
yüzünden güzeldirler." ev olsun,
yıldızlar olsun, çöl olsun, , hepsi
de güzelliğini gizliliğe borçlu!"

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

107

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mp

mp

ff

3

3

3

Detailed description of the musical score: The score is for measures 107 to 116. It features a string section with Violins 1-4, Violas 1-3, Violoncellos 1-2, and Contrabass. Violins 1 and 2 have melodic lines with triplets and dynamic markings (mp, ff). Violins 3 and 4 have more active, rhythmic parts. The woodwinds (Vla. 1-3, Vc. 1-2, Cb.) are mostly silent in this section.

119

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

ff

3

3

3

128

Vln.1.1 *ff* $\underline{\text{3}}$ 3

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1 $\underline{\text{3}}$

Vln.2.2

Vln.2.3 $\underline{\text{3}}$

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

138

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

ff

ff

3

3

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

sul tasto e vibrato
Adagio $\text{♩} = 60$

The musical score is for a string ensemble, featuring Violins 1 and 2, Violas, Violoncellos, and Contrabass. The tempo is Adagio, with a metronome marking of 60 beats per minute. The key signature is one sharp (F#), and the time signature is 4/4.

Violin 1.1, 1.2, 1.3, 1.4: These parts play a melodic line with a *ppp* (pianissimo) dynamic and a *sul tasto e vibrato* instruction. The melody is characterized by long, sustained notes with vibrato.

Violin 2.1, 2.2, 2.3: These parts are mostly silent, with a *fff* (fortissimo) *sul ponticello* (sul ponticello) instruction in the final measures, indicating a strong, sustained note.

Viola 1, 2, 3: These parts play a rhythmic pattern of eighth notes, starting in the third measure. The dynamic is *mf* (mezzo-forte). The instruction *Pizz* (pizzicato) is present in the final measures.

Violoncello 1, 2: These parts play a rhythmic pattern of eighth notes, starting in the third measure. The dynamic is *mf* (mezzo-forte). The instruction *Pizz* (pizzicato) is present in the final measures.

Contrabass: This part plays a rhythmic pattern of eighth notes, starting in the third measure. The dynamic is *mf* (mezzo-forte). The instruction *Pizz* (pizzicato) is present in the final measures.

Lyrics:

Down below somewhere the ice was crunching.
Condensed ice made a ringing sound opening long cracks.

Aşağıda bir yerlerde buz çatırdıyordu. Bu ses ..
geniş düzlük boyunca koşuyor ve sanki bir yarıktaki
yitiyordu. Yoğunlaşan buz, uzun çatlaklar açarak
çınlıyordu.

7

Vln.1.1 *ppp*

Vln.1.2 *ppp*

Vln.1.3 *ppp*

Vln.1.4 *ppp*

Vln.2.1 *fff*

Vln.2.2 *fff*

Vln.2.3 *fff*

Vla.1 *mf*

Vla.2 *mf* Pizz

Vla.3 *mf* Pizz

Vc.1 *mf* Pizz

Vc.2 *mf* Pizz

Cb. *mf*

3

12

Vln.1.1

p

Vln.1.2

p

Vln.1.3

p

Vln.1.4

p

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Pizz

Vla.3

Pizz

Vc.1

Pizz

Vc.2

Pizz

Cb.

Pizz

Detailed description: This is a musical score for a string ensemble and woodwinds. The score is written for 14 staves. The first four staves are for Violins 1 (Vln.1.1 to Vln.1.4), the next three for Violins 2 (Vln.2.1 to Vln.2.3), and the next three for Violas (Vla.1 to Vla.3). The last four staves are for Violoncellos (Vc.1, Vc.2), Contrabass (Cb.), and a double bass (Cb.). The key signature is one sharp (F#). The time signature is 4/4. The score begins with a measure marked '12'. The Violin 1 parts have a long, sustained note in the first measure, marked with a 'p' (piano) dynamic. The Violin 2 and Viola parts have a series of notes, with some marked 'Pizz' (pizzicato). The Violoncello and Contrabass parts also have notes, with some marked 'Pizz'. The score is written in a standard musical notation style with treble and bass clefs, and various musical symbols such as notes, rests, and dynamics.

13

Vln.1.1 *ppp* non vibrato *mf* non vibrato

Vln.1.2 *ppp* non vibrato *mf* non vibrato

Vln.1.3 *ppp* non vibrato *mf* non vibrato

Vln.1.4 *ppp* non vibrato *mp* non vibrato

Vln.2.1 *pppp* sul tasto e vibrato *p* non vibrato

The only thing that's going on here was a whisper of water. Towards the opening it was very quiet and calm.

There was something sinister in the room. He cried out without thinking : «Hey! » like someone calls. Space gave this feeling; you had to shout. sul tasto e vibrato

Hey »he replied without strength. How scared she was! One could have hoped it was silent, as a burial room but it was filled with a roar.

Vln.2.2 *ppp* sul tasto e vibrato *p* non vibrato

Burada sadece akıp gitmekte olan suyun fısıltısı vardı. ağza doğru çok sessiz ve sakindi.

Uğursuz bir şey vardı odanın içinde. Düşünmeden bağırdı: «Hey! » birini çağırır gibi. Boşluk veriyordu bu duyguyu; bağırmak zorundaydınız.

Hey» diye cevap verdi oda, mecalsiz .Nasıl korktu! İnsan bu odanın mezar gibi ıssız olduğunu umabilirdi, ama orası da bir kükreme ile doluydu.

Vln.2.3 *ppp* sul tasto e vibrato *pp* non vibrato

Vla.1 *ppp* sul tasto e vibrato *p*

Vla.2 *ppp* sul tasto e vibrato *p*

Vla.3 *ppp* sul tasto e vibrato *p*

Vc.1 *ppp* *p*

Vc.2 *ppp* *p*

Cb. *ppp* *p*

23

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Pizz.

Pizz. *mf*

mf

p

p

pp

ppp

arco e non vibrato

ppp

arco e non vibrato

27

Pizz.

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Pizz.

mf

pp

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

As soon as he steps in,
a drop of
water came down his neck

İçeri daha adımını atar atmaz,
ensesine bir su damlasının indiğini

Glass walls were very thin

Cam duvarlar çok incedi

The room was filled with tip tip sounds of the
slowly droppng water

Oda, yavaş yavaş, damlayan
suyun tıp tıplan ile doldu

non vibrato

pp
non vibrato

pp
non vibrato

pp
non vibrato

mp

Pizz.

mp

Pizz.

p

Pizz.

pp

mp

33

non vibrato

Vln.1.1

pp
non vibrato

Vln.1.2

pp
non vibrato

Vln.1.3

pp
non vibrato

Vln.1.4

pp

Pizz.

Vln.2.1

That hard, unbroken roar was playing in the back
and then more treble drop sounds were coming,
like a sweet music in the middle of the waterfall.

Pizz.

Vln.2.2

Arkada o sert, kesintisiz kükreyiş çalıyordu
ve sonra daha tiz damla sesleri geliyordu,
çağlayanın çıkardığı sesin orta yerinde
tatlı bir müzik gibi

Pizz.

Vln.2.3

Pizz

Vla.1

Pizz

Vla.2

Pizz

Vla.3

Arco Pizz

Vc.1

Arco Pizz

Vc.2

Arco Pizz

Cb.

37

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

The waterfall boomed in the middle of the silence;
they went till there

Vln.2.2

Çağlayan gürliyordu sessizlik içinde;
oraya değin gittiler

Vln.2.3

Vla.1

Arco

pp
Arco

Vla.2

ppp
Arco

Vla.3

pp

Vc.1

p

Vc.2

Cb.

39

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Before the searchers left that night,
as they did just before that bloomy ballad
starts,she wanted to stay.

. O gece arayıcılar, oradan ayrılmadan önce,
tam o kasvetli türkü başlamadan önce
yaptıkları gibi, kalmak istedi

ppp

pppp

ppp

pp

Violin 1

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

 $\text{♩} = 60$

sul tasto e vibrato

Adagio

12 (40 bars 200beats ~3min)

(40 bars 200beats ~3min)

ppp *ppp* *ppp* *ppp* *ppp* *pp*

p *ppp* *mf* *non vibrato* 5

27 Pizz. *pp* *pp* 6

Violin 2

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

♩ = 60

sul tasto e vibrato

Adagio

12

ppp *ppp* *ppp* *ppp* *pp*

p *ppp*

non vibrato 4

mf

26

Pizz.

non vibrato

non vibrato

pp *pp*

36

6

Violin 3

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

♩ = 60

sul tasto e vibrato

Adagio

12

ppp *ppp* *ppp* *ppp* *pp*

p *ppp*

non vibrato

mf

4

26

Pizz.

mf *pp* *pp*

non vibrato

non vibrato

non vibrato

34

6

Violin 4

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

♩ = 60
sul tasto e vibrato
Adagio

First staff of music (measures 1-11). The key signature has one sharp (F#). The time signature is 5/4. The tempo is Adagio (♩ = 60). The dynamics are ppp, ppp, ppp, ppp, ppp, ppp.

Second staff of music (measures 12-25). The dynamics are p, ppp, mp. The tempo is Adagio. The key signature has one sharp (F#). The time signature is 5/4. The tempo is Adagio. The dynamics are p, ppp, mp. The tempo is Adagio. The key signature has one sharp (F#). The time signature is 5/4. The tempo is Adagio. The dynamics are p, ppp, mp.

Third staff of music (measures 26-34). The dynamics are mf, mf, pp, pp. The tempo is Adagio. The key signature has one sharp (F#). The time signature is 5/4. The tempo is Adagio. The dynamics are mf, mf, pp, pp. The tempo is Adagio. The key signature has one sharp (F#). The time signature is 5/4. The tempo is Adagio. The dynamics are mf, mf, pp, pp.

Fourth staff of music (measures 35-40). The dynamics are pp. The tempo is Adagio. The key signature has one sharp (F#). The time signature is 5/4. The tempo is Adagio. The dynamics are pp. The tempo is Adagio. The key signature has one sharp (F#). The time signature is 5/4. The tempo is Adagio. The dynamics are pp.

Violin 5

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

♩ = 60

Adagio sul ponticello

Measures 1-14 of the score. The key signature has one flat (B-flat). The time signature is 5/4. The notation includes various rests, eighth notes, and sixteenth notes. Fingering numbers 4, 2, and 2 are indicated above certain notes. Dynamics include *fff*, *f*, and *fff*. A hairpin crescendo is shown between measures 10 and 12.

Measures 15-24 of the score. Measure 15 is marked with *pppp* and the instruction "sul tasto e vibrato". Measures 16-23 contain a series of half notes. Measure 24 is marked with *p* and the instruction "non vibrato". A fingering number 2 is shown above the final note of measure 24.

Measures 25-30 of the score. Measures 25-26 feature eighth notes with accents and a dynamic of *p*. Measure 27 has a fingering number 7. Measure 28 is marked with *Pizz.* and a fingering number 7. Measures 29-30 feature eighth notes with a fingering number 6.

Violin 6

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

♩ = 60

sul ponticello

Down below somewhere the ice was crunching.

Condensed ice made a ringing sound opening long cracks.

Adagio

When Unn raised her head, heard

the usual noise

of hard ice like steel

from outside, from the dark.

It was like a sign that the new day began.

Hey »he replied without strength.

How scared she was! One could have

hoped it was silent,

as a burial room

but it was filled with a roar.

There was something sinister in the room. He cried out without thinking

: «Hey! » like someone calls. Space

gave this feeling; you had to shout.

sul tasto e vibrato

The only thing that's going on here

was a whisper of water. Towards

the opening it was very quiet and

calm.

13

Pizz.

That hard, unbroken roar was playing in the bac

and then more treble drop sounds were coming,

like a sweet music in the middle of the waterfall.

The room was filled with tip tip sounds of the

slowly droppng water

Glass walls were very thin

As soon as he steps in,

a drop of

water came down his neck

Before the search

as they did just be

starts,she wanted t

The waterfall boomed in th

they went till there

25

Violin 7

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

♩ = 60 sul ponticello

Aşağıda bir yerlerde buz çatırdıyordu. Bu ses ..
geniş düzlük boyunca koşuyor ve sanki bir yarıktan
yitiyordu. Yoğunlaşan buz, uzun çatlaklar açarak
çınlıyordu.

Adagio

Unn, başını kaldırdığında, dışardan, karanlıktan
çelik gibi sert buzun her zamanki gürültüsünü
duydu. Yeni günün başladığına bir işaret gibiydi bu.

Burada sadece
suyun fısıltısı
doğru çok ses

Hey» diye cevap verdi oda, mecalsiz
.Nasıl korktu! İnsan bu odanın mezar
gibi ıssız olduğunu umabilirdi, ama
orası da bir kükreme ile doluydu.

sul tasto e vibrato

Uğursuz bir şey vardı odanın içinde.
Düşünmeden bağırdı: «Hey! » birini
çağırır gibi. Boşluk veriyordu bu
duyguyu; bağırarak zorundaydınız.

non vibrato

Arkada o sert, kesintisiz kükreyiş çalıyordu
ve sonra daha tiz damla sesleri geliyordu,
çağlayanın çıkardığı sesin orta yerinde
tatlı bir müzik gibi

Oda, yavaş yavaş, damlayan
suyun tıp tıplan ile doldu

Cam duvarlar çok incedi

İçeri daha adımını atar atmaz,
ensesine bir su damlasının indiğini

. O gece arayıcılar, oradan ayrılmadan önce,
tam o kasvetli türkü başlamadan önce
yaptıkları gibi, kalmak istedi

Çağlayan gürlüyordu sessizlik içinde;
oraya değin gittiler

Viola 1

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

 $\text{♩} = 60$
Adagio

2 3

mf *mf* *mf*

10

4 *ppp* sul tasto e vibrato

20 *p* *pp* arco e non vibrato *mp* Pizz. 2

33 Pizz.

38 Arco *pp* *ppp*

Viola 2

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

 $\text{♩} = 60$
Adagio

2

3

mf *mf* *mf*

10

4

sul tasto e vibrato

ppp *p*

21

2

ppp

Pizz.

2

p

33

Pizz

38

Arco

ppp *pppp*

Viola 3

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

♩ = 60

Adagio

2 Pizz 3 Pizz Pizz Pizz

11 Pizz Pizz Pizz Pizz 4 sul tasto e vibrato 2

23 arco e non vibrato 2 Pizz. Pizz

34 Arco

39

mf *mf* *mf* *ppp* *pp* *ppp* *pp* *p*

Violoncello 1

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

♩ = 60

Adagio

2

Pizz

3

Pizz

Pizz



10

Pizz

Pizz

Pizz

Pizz

Pizz

19

Arco

Pizz



34



40



Violoncello 2

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

♩ = 60

Adagio

2

Pizz

3

Pizz

Pizz

mf

mf

mf

10

Pizz

Pizz

Pizz

Pizz

Pizz

19

Arco

Pizz

34

4

Contrabass

Images from Childhood_1

Sounds of the Ice Palace

Ali Riza SARAL

♩ = 60

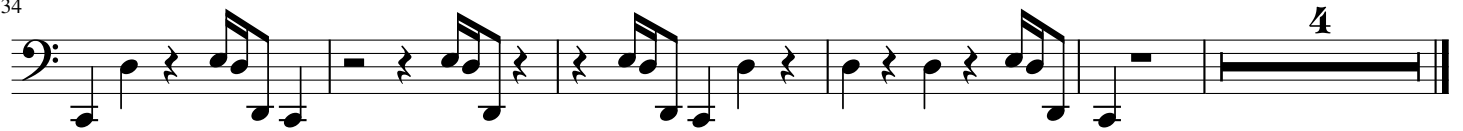
Adagio



10



34



Images from Childhood_2

Of Mice and Man

Ali Riza SARAL

A1

Andante ♩ = 80

Violin1.1

mp

Violin1.2

mp

Violin1.3

p

Violin1.4

p

Violin2.1

trees

Violin2.2

A few miles south of Soledad,
the Salinas River drops in close
to the hillside bank and runs deep and green.

Violin2.3

Viola1

Viola2

Viola3

Violoncello1

p

Violoncello2

mf

Contrabass

p

5

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

mf
water

Vln.2.2

mf

Vln.2.3

mf

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

6

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score is written for a string ensemble. It consists of 11 staves. The first four staves are for Violins 1.1, 1.2, 1.3, and 1.4. The next three staves are for Violins 2.1, 2.2, and 2.3. The following three staves are for Violas 1, 2, and 3. The last two staves are for Violoncellos 1 and 2, and a Contrabass. The score is in 4/4 time. The key signature has one sharp (F#). The tempo is marked 'Allegro'. The score is for measures 6-9. Measure 6: Vln.1.1 has a whole rest. Vln.1.2 has a half note G4. Vln.1.3 has a whole note G3. Vln.1.4 has a whole rest. Vln.2.1 has a half note G4. Vln.2.2 has a half note G4. Vln.2.3 has a half note G4. Vla.1 has a whole rest. Vla.2 has a whole rest. Vla.3 has a whole rest. Vc.1 has a whole note G2. Vc.2 has a whole note G2. Cb. has a whole note G2. Measure 7: Vln.1.1 has a whole rest. Vln.1.2 has a half note G4. Vln.1.3 has a whole note G3. Vln.1.4 has a whole rest. Vln.2.1 has a half note G4. Vln.2.2 has a half note G4. Vln.2.3 has a half note G4. Vla.1 has a whole rest. Vla.2 has a whole rest. Vla.3 has a whole rest. Vc.1 has a whole note G2. Vc.2 has a whole note G2. Cb. has a whole note G2. Measure 8: Vln.1.1 has a whole rest. Vln.1.2 has a half note G4. Vln.1.3 has a whole note G3. Vln.1.4 has a whole rest. Vln.2.1 has a half note G4. Vln.2.2 has a half note G4. Vln.2.3 has a half note G4. Vla.1 has a whole rest. Vla.2 has a whole rest. Vla.3 has a whole rest. Vc.1 has a whole note G2. Vc.2 has a whole note G2. Cb. has a whole note G2. Measure 9: Vln.1.1 has a whole rest. Vln.1.2 has a half note G4. Vln.1.3 has a whole note G3. Vln.1.4 has a whole rest. Vln.2.1 has a half note G4. Vln.2.2 has a half note G4. Vln.2.3 has a half note G4. Vla.1 has a whole rest. Vla.2 has a whole rest. Vla.3 has a whole rest. Vc.1 has a whole note G2. Vc.2 has a whole note G2. Cb. has a whole note G2.

This musical score page contains staves for the following instruments: Vln.1.1, Vln.1.2, Vln.1.3, Vln.1.4, Vln.2.1, Vln.2.2, Vln.2.3, Vla.1, Vla.2, Vla.3, Vc.1, Vc.2, and Cb. The key signature is one sharp (F#), and the time signature is 7/8.

The Violin 1 section (Vln.1.1-4) is mostly silent, with Vln.1.2 holding a long note. The Violin 2 section (Vln.2.1-3) plays a complex, fast-moving melodic line. The Viola section (Vla.1-3) is silent. The Violoncello section (Vc.1-2) and Contrabass (Cb.) play a simple, slow-moving bass line.

The score is written for a 7/8 time signature. The key signature is one sharp (F#). The Violin 1 section (Vln.1.1-4) is mostly silent, with Vln.1.2 holding a long note. The Violin 2 section (Vln.2.1-3) plays a complex, fast-moving melodic line. The Viola section (Vla.1-3) is silent. The Violoncello section (Vc.1-2) and Contrabass (Cb.) play a simple, slow-moving bass line.

10

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

12

Vln.1.1 *mp*

Vln.1.2 *mp*

Vln.1.3 *mp*

Vln.1.4 *mp*

Vln.2.1 *mp*

Vln.2.2 footsteps

Vln.2.3

Vla.1 am steg *f*

Vla.2 am steg *fff*

Vla.3 am steg *fff*

Vc.1

Vc.2

Cb.

Detailed description of the musical score: The score is for a string and woodwind ensemble. It consists of two systems of staves. The first system includes Violins 1.1, 1.2, 1.3, and 1.4; Violins 2.1, 2.2, and 2.3; and Violas 1, 2, and 3. The second system includes Violoncellos 1 and 2, and Contrabass. The music is written in 2/4 time. The first system has a key signature of one flat (B-flat). The second system has a key signature of two flats (B-flat and E-flat). The score includes various dynamics: *mp* (mezzo-piano) for the violins, *f* (forte) for the violas, and *fff* (fortissimo) for the violas. There are also accents (^) and a 'footsteps' instruction for the violin 2.2 part. The violas have a 'am steg' instruction. The violoncellos and contrabass have a key signature change to two flats. There are also some unusual notation elements like 'x' marks and vertical lines in the violin parts.

17

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

pppppp
leaves

Vln.2.2

pppppp

Vln.2.3

pppppp

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

trees

20

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Measure 20: Vln.1.1 has a whole rest. Vln.1.2 has a half note G4. Vln.1.3 has a whole note G3. Vln.1.4 has a whole rest. Vln.2.1 has a whole rest. Vln.2.2 has a whole rest. Vln.2.3 has a whole rest. Vla.1 has a whole rest. Vla.2 has a whole rest. Vla.3 has a whole rest. Vc.1 has a whole note G2. Vc.2 has a half note G2. Cb. has a whole note G2.

Measure 21: Vln.1.1 has a whole rest. Vln.1.2 has a whole rest. Vln.1.3 has a whole rest. Vln.1.4 has a half note G4. Vln.2.1 has a whole rest. Vln.2.2 has a whole rest. Vln.2.3 has a whole rest. Vla.1 has a whole rest. Vla.2 has a whole rest. Vla.3 has a whole rest. Vc.1 has a whole note G2. Vc.2 has a half note G2. Cb. has a whole note G2.

A2

Moderato con moto ♩ = 100

21

Vln.1.1

mf

Vln.1.2

mp

Vln.1.3

mp

Vln.1.4

Vln.2.1

p

Vln.2.2

p
sunset

pp
The flame of the sunset lifted from
the mountaintops and dusk came into
the valley, and a half darkness came in
among the willows and the sycamores.

Vln.2.3

pp

Vla.1

ppp

Vla.2

ppp

Vla.3

ppp

Vc.1

ppp

Vc.2

ppp

Cb.

ppp

34

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

shout

whistle

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

p

Vc.2

p

Cb.

ff

39

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

splashings

am steg

mf
am steg

p
am steg

ppp

43 $\text{♩} = 80$

Vln. 1.1 *ff*

Vln. 1.2

Vln. 1.3

Vln. 1.4 *mf*

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vla. 1

Vla. 2

Vla. 3

Vc. 1 *p*

Vc. 2

Cb.

14

15

63

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

pppppp

pppppp

pppppp

transition

Adagio ♩ = 72

65

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mf

p

pp

ppp

she yells

George's voice became deeper. He repeated his words rhythmically as though he had said them many times before. "Guys like us, that work on ranches, are the loneliest guys in the world."

B1

Grave ♩ = 92

72

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mf George's voice

mf

mf

mf

Outside the noise of the game stopped
There was a rise of voices in question
a drum of running feet and the men
burst into the barn.

am steg

am steg *f*

fff *am steg*

fff *am steg*

am steg *f*

fff *am steg*

fff

84

$\text{♩} = 96$ $\text{♩} = 104$ $\text{♩} = 108$ $\text{♩} = 112$ $\text{♩} = 124$

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

am steg

am steg *f*

fff am steg

fff am steg

am steg *f*

fff am steg

fff

Lennie giggled with happiness. There
crashing footsteps in the brush now.
George turned and looked toward ther

89 $\text{♩} = 132$

Violins 1.1-1.4: *ff*

Violins 2.1-2.3: *ff*

Violas 1-3: *f*

Violas 1-2: *f*

Violoncello 1: *f*

Violoncello 2: *mf*

Contrabass: *mf*

B2

Subito appennato

$\text{♩} = 40$

93

Vln.1.1 *ff*

Vln.1.2 *ff*

Vln.1.3 *ff*

Vln.1.4 *ff*

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score is for measures 93 to 100. The key signature has one sharp (F#). The tempo is marked as 40 beats per minute. The score includes parts for Violins 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, Violas 1, 2, 3, Cellos 1, 2, and Contrabass. Violin 1.1 has a melodic line with many accidentals and a 'ff' dynamic. Violin 1.2 and 1.3 have rests followed by a 'ff' dynamic. Violin 1.4 has a rest followed by a 'ff' dynamic. Violins 2.1, 2.2, and 2.3 have rests. Violas 1, 2, and 3 have rests. Cellos 1 and 2 have rests. Contrabass has a rest.

94

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

ff

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

George raised the gun and steadied it, and he brought the muzzle of it close to the back of Lennie's head. The hand shook violently, but his face set and his hand steadied. He pulled the trigger. The crash of the shot rolled up the hills and rolled down again.

95

Vln.1.1 *fff*

Vln.1.2 *fff*

Vln.1.3 *fff*

Vln.1.4 *fff*

Vln.2.1 *fff*

Vln.2.2 *fff*

Vln.2.3 *fff*

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

96

Vln.1.1 *pp*

Vln.1.2 *pp*

Vln.1.3 *pp*

Vln.1.4 *pp*

Vln.2.1 *pp*

Vln.2.2 *pp*

Vln.2.3 *pp*

Vla.1 *pp*

Vla.2

Vla.3

Vc.1

Vc.2

Cb. *f*

97

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score for measures 97-100 is as follows:

- Measures 97-99:** Violins 1.1-1.4 play sustained notes. Violins 2.1-2.3 play rests. Violas 1 and 2 play sustained notes. Viola 3, Vc. 1, Vc. 2, and Cb. play rests.
- Measure 100:** Viola 3, Vc. 1, Vc. 2, and Cb. play a complex, fast-paced passage marked with a forte (*f*) dynamic. The passage consists of a series of eighth and sixteenth notes, with some triplets and slurs.

98

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score for measures 98-100 features a dense orchestral texture. Measures 98-100 are characterized by rapid sixteenth-note passages in the strings and woodwinds, creating a sense of urgency and intensity. The Violins 1 and 2 sections play a melodic line with frequent sharps and flats, while the Violas and Violoncellos provide a more active bass line. The Contrabass part is relatively quiet, with a few notes in measure 98. A forte (f) dynamic is marked at the beginning of measure 99, indicating a loud volume. The key signature has one flat, and the time signature is 2/4.

99

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

100

Vln.1.1 *pp* *ff*

Vln.1.2 *pp* *ff*

Vln.1.3 *pp* *ff*

Vln.1.4 *pp* *ff*

Vln.2.1 *pp* *f*

Vln.2.2 *pp* *f*

Vln.2.3 *pp* *f*

Vla.1 *mf*

Vla.2 *b*

Vla.3 *mf*

Vc.1 *mf*

Vc.2 *b*

Cb. *b*

mp

102 klingen lassen

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Images from Childhood_2

Violin 1

Of Mice and Man

Ali Riza SARAL

A1
♩ = 80
Andante

A2
♩ = 100
Moderato con moto
♩ = 80

transition
♩ = 72
Adagio

B1
♩ = 92
Grave
♩ = 96
♩ = 104
♩ = 108
♩ = 112
♩ = 124
♩ = 132

B2
♩ = 40
Subito appennato

fff

19

20

3

48

16

72

9

2

93

94

95

96

2

pp

99

fff

100

pp

ff

klängen lassen

Images from Childhood_2

Violin 2

Of Mice and Man

Ali Riza SARAL

A1 $\text{♩} = 80$ Andante *mp*

A2 $\text{♩} = 100$ Moderato con moto $\text{♩} = 80$ *mp*

transition $\text{♩} = 72$ Adagio *p*

B1 $\text{♩} = 92$ Grave $\text{♩} = 96$

B2 $\text{♩} = 40$ Subito appennato

ff *ff* *fff* *pp* *fff*

15 19 3 9 2

85 94 95 96 99

100

pp *ff* klingen lassen

Images from Childhood_2

Violin 3

Of Mice and Man

Ali Riza SARAL

A1
♩ = 80
Andante

p

A2 ♩ = 100
Moderato con moto

19 *mp* 18 3 ♩ = 80 14 *mp*

transition

66 ♩ = 72
Adagio *pp*

B1 ♩ = 96
Grave 9

B2 ♩ = 40
Subito appennato

85 ♩ = 104 108 112 124 2 *ff* *ff*

95 *fff*

96 2 *pp*

99 *fff*

100 *pp* *ff* klingen lassen

Images from Childhood_2

Violin 4

Of Mice and Man

Ali Riza SARAL

A1
♩ = 80
Andante

A2
♩ = 100
Moderato con moto

transition

B1
♩ = 72
Adagio

B2
♩ = 40
Subito app

Grave
♩ = 92
♩ = 96
♩ = 104
♩ = 108
♩ = 112
♩ = 124
♩ = 132
2

9 12 16 3

p *mp* *p* *mf* *ppp* *ff* *fff* *pp* *fff* *ff* *pp*

17 49 74 94 95 96 99 100

9 12 16 3

2

♭

klingen la

Images from Childhood_2

Violin 5

Of Mice and Man

Ali Riza SARAL

A1
♩ = 80
Andante
4

mf

6

7

flageolet

8

pppppp

10

12

A2
♩ = 100
Moderato con moto
2 14 4
♩ = 80

p

47

mp *p*

6

62

pppppp

pppppp

64

transition

$\text{♩} = 72$
Adagio

6

78

B1

$\text{♩} = 92$ $\text{♩} = 96$ $\text{♩} = 104$ $\text{♩} = 108$ $\text{♩} = 112$ $\text{♩} = 124$

Grave

B2

$\text{♩} = 40$
Subito app

2

f

95

fff

96

pp

99

fff

100

pp

f

$\text{♩} = 40$

klingen lassen

Images from Childhood_2

Violin 6

Of Mice and Man

Ali Riza SARAL

A1
♩ = 80
trees
Andante
4

water

mf

flageolet
lizard

pppppp

11 footsteps 4

leaves

pppppp

A2
♩ = 100
trees sunset
2 Moderato con

pp
Lennie's
whimpering

♩ = 80
cry
whistle
splashings

whistle
shout 6 2 4

p

48 sunset

pp leaves

pppppp

transition pppppp

64

mf

72 she yells
Adagio 7 George's voice

78

B1

Grave

$\text{♩} = 92$ $\text{♩} = 96$ $\text{♩} = 104$ $\text{♩} = 108$ $\text{♩} = 112$ $\text{♩} = 124$ $\text{♩} = 132$

B2

Subito app

2

f

95

fff

96

pp

99

fff

100

pp

f

klingen lassen

Images from Childhood_2

Violin 7

Of Mice and Man

Ali Riza SARAL

A1

$\text{♩} = 80$

A few miles south of Soledad,
the Salinas River drops in close
to the hillside bank and runs deep and green.

Andante

mf

flageolet

pppppp

A2

$\text{♩} = 100$

The flame of the sun
the mountaintops and
the valley, and a half
among the willows and

Moderato con

pppppp

pp

The flame of
the mounta
the valley, a
among the v

$\text{♩} = 80$

pp *pp*

49

62

pppppp

transition *pppppp*

$\text{♩} = 72$

George's voice became deeper. He repeated his words rhythmically as though he had said them many times before. "Guys like us, that work on ranches, are the loneliest guys in the world."

Adagio

8

64

mf

George raised his head and brought the m...
Lennie's head...
his face set a...
the trigger. T...
the hills and

B2

$\text{♩} = 40$

Subito appen...

B1

$\text{♩} = 92$ $\text{♩} = 96$

Outside the noise of the game stopped.

There was a rise of voices in question,

a drum of running feet and the men

burst into the barn.

Grave

78

f

95

fff

96

pp

99

fff

100

The musical score consists of three measures. Measure 100 begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes, starting on G4 and ascending to D5. The bass line is written in eighth notes, starting on G3 and ascending to D4. Measure 101 continues the melody and bass line. Measure 102 features a whole note chord of G4 and D5, followed by a whole rest. The dynamic marking *pp* is placed below the first measure, and *f* is placed below the second measure. The instruction "klingen lassen" is written above the third measure.

pp *f* klingen lassen

Images from Childhood_2

Viola 1

Of Mice and Man

Ali Riza SARAL

A1 $\text{♩} = 80$ Andante 12 am steg f

A2 $\text{♩} = 100$ Moderato con moto 4 ppp

25 6 am steg mf

41 $\text{♩} = 80$ 5 ppp

transition $\text{♩} = 72$ Adagio 6 16 f

B1 $\text{♩} = 92$ am steg ppp $\text{♩} = 96$ Grave

56 $\text{♩} = 104$ f **B2** $\text{♩} = 40$ Subito appen 5

86 $\text{♩} = 108$ am steg f $\text{♩} = 112$ $\text{♩} = 124$ $\text{♩} = 132$ f

98 f

99 mf klingen lassen

Images from Childhood_2

Viola 2

Of Mice and Man

Ali Riza SARAL

A1
♩ = 80
Andante am steg
12

A2
♩ = 100
Moderato con moto
5

26
6 am steg
p

41
♩ = 80
5

transition
♩ = 72
Adagio

B1
♩ = 92
am steg
Grave

56
6 16

♩ = 96
♩ = 104

B2
♩ = 40
Subito appenn

86
♩ = 108
am steg
♩ = 112
♩ = 124
♩ = 132
fff *f*

98

99
2
klingen lassen

Images from Childhood_2

Viola 3

Of Mice and Man

Ali Riza SARAL

A1
♩ = 80
Andante am steg
12

A2
♩ = 100
Moderato con moto
5

26 6 am steg
ppp

41 ♩ = 80
p

B1
transition
♩ = 72 Adagio
♩ = 92 am steg
48 6 16 Grave
ppp fff

84 ♩ = 96 ♩ = 104 am steg ♩ = 112 ♩ = 124
fff

B2
♩ = 40
Subito appennato
89 ♩ = 132
f

98 mf

102 klingen lassen

Images from Childhood_2

Violoncello 1

Of Mice and Man

Ali Riza SARAL

A1
♩ = 80
Andante

A2
♩ = 100
Moderato con moto

transition
♩ = 72
Adagio

B1
♩ = 92 am steg
Grave

B2
♩ = 40
Subito appennato

pp
ppp
p
f
mf
f

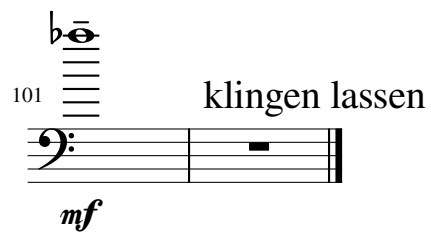
18
35
45
59
87
97
98

2
4
6
16
4
2

101

mf

klingen lassen



Images from Childhood_2

Violoncello 2

Of Mice and Man

Ali Riza SARAL

A1
♩ = 80
Andante

mf

8

A2
♩ = 100
Moderato con moto

16

ppp

27

2

p

transition
♩ = 72
Adagio

39

4 5 6 16

B1
♩ = 92
am steg
Grave

ppp

83

♩ = 96 ♩ = 104 ♩ = 108 am steg ♩ = 112

fff

B2
♩ = 40
Subito appennato

88

♩ = 124 ♩ = 132

mf

97

f

The musical score is written for Violoncello 2 in bass clef, 4/4 time. It begins with section A1 at measure 1, marked 'Andante' with a tempo of 80 beats per minute. The dynamics start at 'mf'. Section A2 begins at measure 8, marked 'Moderato con moto' with a tempo of 100 beats per minute. The dynamics are 'ppp'. A transition section follows, marked 'Adagio' with a tempo of 72 beats per minute. Section B1 begins at measure 39, marked 'Grave' with a tempo of 92 beats per minute and 'am steg'. The dynamics are 'ppp'. Section B2 begins at measure 83, marked 'Subito appennato' with a tempo of 40 beats per minute. The dynamics are 'fff'. The score continues with measures 88 and 97, with dynamics 'mf' and 'f' respectively. The score ends with a final measure marked 'f'.

98

98

99

100

101

2

klingen lassen

The image shows a musical score for a piano piece, measures 98-101. Measure 98 is a bass clef staff with a series of eighth notes, each with a flat (B-flat, D-flat, F-flat, A-flat, C-flat, E-flat, G-flat, B-flat). Measure 99 is a bass clef staff with a series of eighth notes, each with a flat (B-flat, D-flat, F-flat, A-flat, C-flat, E-flat, G-flat, B-flat). Measure 100 is a bass clef staff with a series of eighth notes, each with a flat (B-flat, D-flat, F-flat, A-flat, C-flat, E-flat, G-flat, B-flat). Measure 101 is a bass clef staff with a series of eighth notes, each with a flat (B-flat, D-flat, F-flat, A-flat, C-flat, E-flat, G-flat, B-flat). The score ends with a double bar line. The number '2' is written above the staff in measure 100. The text 'klingen lassen' is written above the staff in measure 101.

Images from Childhood_2

Contrabass

Of Mice and Man

Ali Riza SARAL

A1
♩ = 80
Andante

18

A2
♩ = 100
Moderato con moto

34

8 5
♩ = 80
ppp

54

4
♩ = 72
Adagio

B1
am steg
Grave
♩ = 92

transition
16
♩ = 96

B2
am steg
♩ = 108

67

112

88

♩ = 124
♩ = 132

3
Subito appennato
mf

97

2
mp

102 klingen lassen

The musical score is written for Contrabass in 4/4 time. It begins with section A1 at measure 1, marked 'Andante' with a tempo of 80 beats per minute. The key signature has one sharp (F#). Section A2 starts at measure 18, marked 'Moderato con moto' with a tempo of 100 beats per minute. Section B1 starts at measure 34, marked 'Adagio' with a tempo of 72 beats per minute. Section B2 starts at measure 54, marked 'Grave' with a tempo of 92 beats per minute. The score includes various dynamics such as p, ppp, ff, mf, and mp. There are also articulation marks like accents and slurs. The score ends at measure 102 with the instruction 'klingen lassen'.

Images from Childhood_3

Jonathan Livigston Seagull

Ali Riza SARAL

Violin1.1

Violin1.2

Violin1.3

Violin1.4

Violin2.1

Violin2.2

Violin2.3

Viola1

Viola2

Viola3

Violoncello1

Violoncello2

Contrabass

mf

mp

mp

p

mp

p

mp

p

pp

p

pp

pp

Most gulls don't bother to learn
more than the simplest facts of
flight — how to get from shore
to food and back again

A1

Allegro

♩ = 120

14

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

We can lift ourselves out of ignorance,
we can find ourselves as creatures of
excellence and intelligence and skill

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

pp

mf

mp

pp

mf

mp

pp

29

Violins 1.1-1.4: Measures 29-32. Violins 1.1 and 1.2 play a melody starting in measure 30 with *mf* dynamics. Violins 1.3 and 1.4 play a sustained chord in measure 31 with *mp* dynamics.

Violins 2.1-2.3: Measures 29-32. Violins 2.1 and 2.2 play a melody starting in measure 29 with *mp* dynamics. Violin 2.3 plays a sustained chord in measure 31 with *mp* dynamics.

Violas 1-3: Measures 29-32. Viola 1 plays a melody starting in measure 29 with *mp* dynamics. Viola 2 plays a sustained chord in measure 30 with *mf* dynamics. Viola 3 plays a sustained chord in measure 31 with *p* dynamics.

Violoncello 1-2: Measures 29-32. Violoncello 1 plays a melody starting in measure 29 with *mp* dynamics. Violoncello 2 plays a sustained chord in measure 30 with *pp* dynamics.

Contrabass: Measures 29-32. Contrabass plays a sustained chord in measure 31 with *pp* dynamics.

45

Violin 1.1: Rest in all measures.

Violin 1.2: Quarter note G4 (measure 45), Rest (measure 46), Quarter note G4 (measure 47), Quarter note G4 (measure 48).

Violin 1.3: Quarter note G4 (measure 45), Rest (measure 46), Quarter note G4 (measure 47), Quarter note G4 (measure 48).

Violin 1.4: Rest (measure 45), Quarter rest (measure 46), Rest (measure 47), Quarter note G4 (measure 48).

Violin 2.1: Quarter note G4 (measure 45), Quarter note A4 (measure 46), Quarter note G4 (measure 47), Rest (measure 48).

Violin 2.2: Quarter note G4 (measure 45), Quarter note F#4 (measure 46), Quarter note E4 (measure 47), Quarter note D4 (measure 48).

Violin 2.3: Quarter note G4 (measure 45), Quarter note F#4 (measure 46), Quarter note E4 (measure 47), Quarter note D4 (measure 48).

Viola 1: Rest in all measures.

Viola 2: Rest in all measures.

Viola 3: Rest in all measures.

Violoncello 1: Rest (measure 45), Quarter note G2 (measure 46), Quarter note A2 (measure 47), Quarter note B2 (measure 48).

Violoncello 2: Rest in all measures.

Contrabass: Rest in all measures.

49

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

for his reckless irresponsibility,"
the solemn voice intoned, "violating
the dignity and tradition of the Gull
Family

There was a limit to how much
the new body could do. In heaven,
he thought, there should be no limits.

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

p

mf

p

64

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

the most important
thing in living
was to reach out and touch
perfection in .. to fly

mf

f

75

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

mf

Vc.2

Cb.

Detailed description of the musical score: The score is for measures 75 through 80. It features a variety of instruments: Violins 1.1-1.4, Violins 2.1-2.3, Violas 1-3, Violoncello 1, Violoncello 2, and Contrabass. The key signature has one flat (B-flat). The time signature is 4/4. The Violoncello 1 part starts with a *mf* dynamic marking. The music includes a mix of eighth, quarter, and half notes, as well as rests. The Violins 2.1-2.3 and Viola 1 parts have more active melodic lines compared to the other instruments, which often have rests or sustained notes.

81

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

ppp

No, Jonathan, there is no such place
 . Heaven is not a place, and it is not
 a time. Heaven is being perfect

Vln.2.1

mf

Vln.2.2

Vln.2.3

ppp

ff

Vla.1

Vla.2

Vla.3

Vc.1

mf

Vc.2

Cb.

85

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score for measures 85-88 is as follows:

- Measure 85:** Vln.1.1, Vln.1.2, and Vln.1.3 have whole rests. Vln.1.4 has a dotted quarter note. Vln.2.1 has a quarter note followed by an eighth rest, then eighth notes. Vln.2.2 has a whole rest. Vln.2.3 has a half note. Vla.1 has eighth notes. Vla.2 and Vla.3 have whole rests. Vc.1 has sixteenth notes. Vc.2 and Cb. have whole rests.
- Measure 86:** Vln.1.1, Vln.1.2, and Vln.1.3 have whole rests. Vln.1.4 has a half note with a flat. Vln.2.1 has eighth notes. Vln.2.2 has a whole rest. Vln.2.3 has a half note with a flat. Vla.1 has eighth notes. Vla.2 and Vla.3 have whole rests. Vc.1 has eighth notes. Vc.2 and Cb. have whole rests.
- Measure 87:** Vln.1.1, Vln.1.2, and Vln.1.3 have whole rests. Vln.1.4 has a half note with a flat. Vln.2.1 has eighth notes. Vln.2.2 has a whole rest. Vln.2.3 has a half note with a flat. Vla.1 has eighth notes. Vla.2 and Vla.3 have whole rests. Vc.1 has eighth notes. Vc.2 and Cb. have whole rests.
- Measure 88:** Vln.1.1, Vln.1.2, and Vln.1.3 have whole rests. Vln.1.4 has a half note with a flat. Vln.2.1 has eighth notes. Vln.2.2 has a whole rest. Vln.2.3 has a half note with a flat. Vla.1 has eighth notes. Vla.2 and Vla.3 have whole rests. Vc.1 has eighth notes. Vc.2 and Cb. have whole rests.

[illegible]

97

Vln.1.1 *mf*

Vln.1.2 *mp*

Vln.1.3 *mf*

Vln.1.4

Vln.2.1 *mf*

Vln.2.2 *mf*

Vln.2.3

Vla.1 *mf*

Vla.2 *mf*

Vla.3 *mf*

Vc.1 *mf*

Vc.2 *mf*

Cb. *mf*

The musical score for measures 97-100 features the following details:

- Measures 97-100:** The score is divided into four measures. Measures 97 and 98 contain rests for most instruments, with some starting eighth-note patterns in measures 99 and 100. Measure 100 introduces a key signature change to one sharp (F#).
- Violins 1.1-1.4:** Violin 1.1 plays a continuous eighth-note pattern starting in measure 99. Violins 1.2, 1.3, and 1.4 play half notes, with Violin 1.2 starting in measure 99 and the others in measure 100.
- Violins 2.1-2.3:** Violin 2.1 plays a continuous eighth-note pattern starting in measure 99. Violins 2.2 and 2.3 play half notes, starting in measure 100.
- Violas 1-3:** Viola 1 plays a continuous eighth-note pattern. Viola 2 plays a similar pattern. Viola 3 plays half notes.
- Cellos and Contrabass:** Cello 1 plays a half note in measure 97 and eighth notes in measures 99-100. Cello 2 plays eighth notes in measures 99-100. The Contrabass plays half notes throughout.
- Dynamics:** *mf* (mezzo-forte) is marked for Violins 1.1, 1.3, 2.1, 2.2, 2.3, Viola 1, Viola 2, Cello 1, Cello 2, and Contrabass. *mp* (mezzo-piano) is marked for Violin 1.2.

We can lift ourselves out of ignorance,
we can find ourselves as creatures of
excellence and intelligence and skill

101

Vln.1.1 *mf*

Vln.1.2 *mf*

Vln.1.3 *mf* *p*

Vln.1.4 *mf* *mf*

We can lift ourselves out of ignorance,
we can find ourselves as creatures of
excellence and intelligence and skill

Vln.2.1 *mf*

Vln.2.2 *mf*

Vln.2.3 *mf* *p*

Vla.1 *mf*

Vla.2 *mf*

Vla.3 *mf*

Vc.1 *mp* *p*

Vc.2 *mf*

Cb. *mf*

105

Vln. 1.1

Vln. 1.2

Vln. 1.3

Vln. 1.4

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Cb.

p

p

p

mp

mf

mp

We can lift ourselves out of ignorance,
we can find ourselves as creatures of
excellence and intelligence and skill

116

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

But then the day came that Chiang vanished.
as he spoke, his feathers went brighter and
brighter and at last turned so brilliant that
no gull could look upon him.

mp *p*

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mf *mp*

Detailed description of the musical score: The score is for measures 116 to 125. Measures 116-120 contain the lyrics. The instrumentation includes Violins 1.1-1.4, Violins 2.1-2.3, Violas 1-3, Violoncello 1-2, and Contrabass. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: 'But then the day came that Chiang vanished. as he spoke, his feathers went brighter and brighter and at last turned so brilliant that no gull could look upon him.' Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The score shows various musical notations including whole, half, quarter, and eighth notes, rests, and accidentals.

132

System 1:

- Vln.1.1:** Treble clef. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half). Dynamics: *p* (first two measures), *mf* (third measure), *mp* (fourth measure).
- Vln.1.2:** Treble clef. Notes: A4 (half), B4 (quarter), C5 (quarter), D5 (half). Dynamics: *mp* (first two measures), *p* (third measure), *pp* (fourth measure).
- Vln.1.3:** Treble clef. Notes: B4 (half), C5 (quarter), D5 (quarter), E5 (half). Dynamics: *mp* (first two measures), *p* (third measure), *pp* (fourth measure).
- Vln.1.4:** Treble clef. Notes: C5 (half), D5 (quarter), E5 (quarter), F5 (half). Dynamics: *mp* (first two measures), *p* (third measure), *pp* (fourth measure).

Systems 2-4: All instruments (Vln.2.1, Vln.2.2, Vln.2.3, Vla.1, Vla.2, Vla.3, Vc.1, Vc.2, Cb.) have rests throughout.

Images from Childhood_3

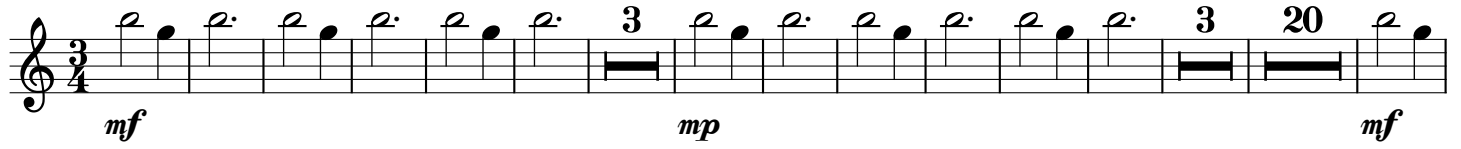
Violin 1

Jonathan Livigston Seagull

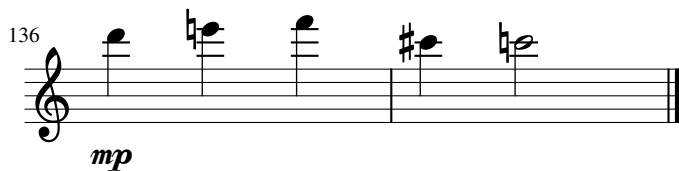
Ali Riza SARAL

A1

♩ = 120
Allegro



We can lift ourselves out of ignorance,
we can find ourselves as creatures of
excellence and intelligence and skill



Images from Childhood_3

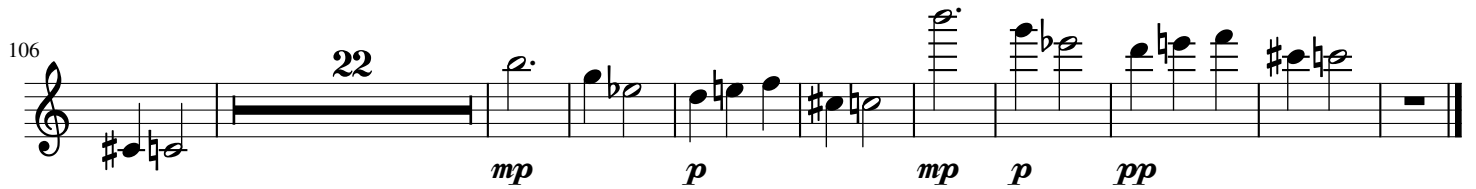
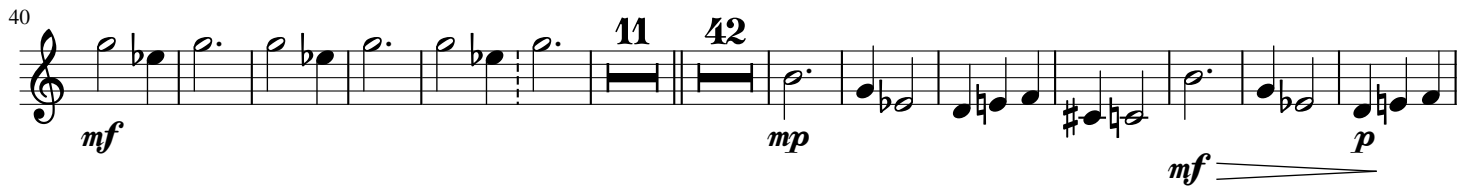
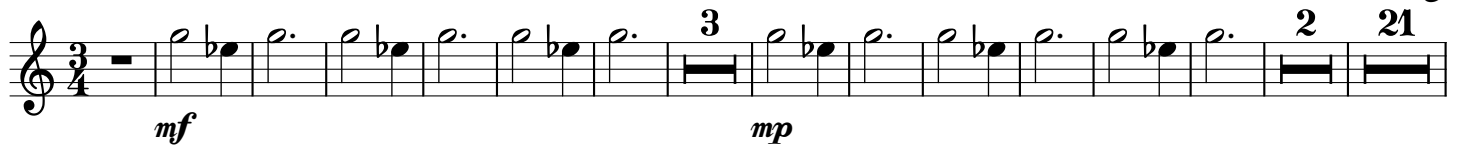
Violin 2

Jonathan Livigston Seagull

Ali Riza SARAL

A1

♩ = 120
Allegro



Images from Childhood_3

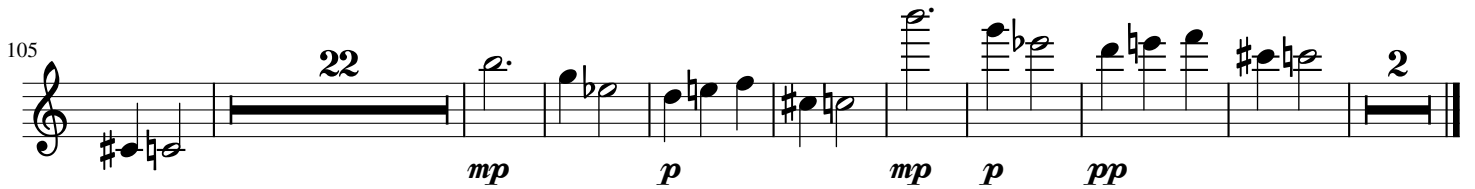
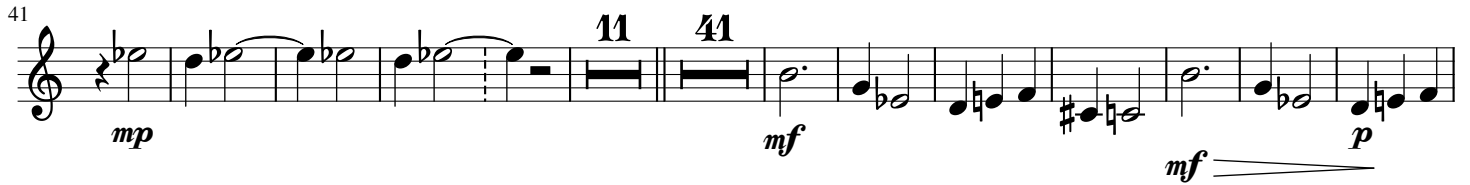
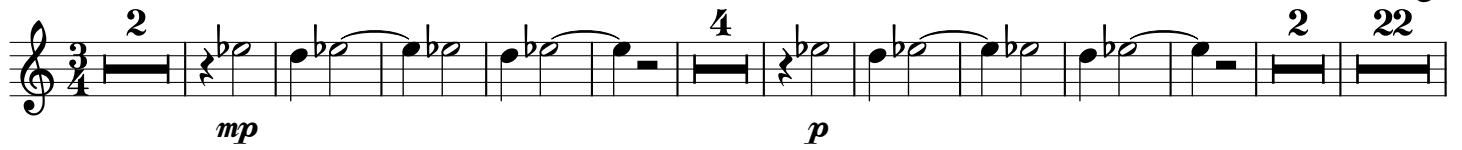
Violin 3

Jonathan Livigston Seagull

Ali Riza SARAL

A1

♩ = 120
Allegro



Images from Childhood_3

Violin 4

Jonathan Livigston Seagull

Ali Riza SARAL

A1

♩ = 120
Allegro

The first system of the musical score for 'The Great Gate of Kiev' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The score consists of two staves. The first staff has a measure with a whole note G4, followed by a measure with a whole note F#4, and then a measure with a whole note E4. The second staff has a measure with a whole note D4, followed by a measure with a whole note C4, and then a measure with a whole note B3. The dynamics are marked 'ppp' (pianissimo) and 'mf' (mezzo-forte). The system is numbered 11, 25, and 9.


103

20

mf *p* *mp* *p* *p* *pp*

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The score includes a variety of musical notations: quarter notes, eighth notes, and sixteenth notes, some beamed together. There are also rests and a repeat sign. Dynamics are indicated by *mf*, *p*, *mp*, and *pp*. The score is numbered 103 at the beginning and 20 in the middle.

135 **3**



Violin 5

Images from Childhood_3

Jonathan Livigston Seagull

Ali Riza SARAL

A1

♩ = 120

We can lift o
we can find
excellence an

Most gulls don't bother to learn
more than the simplest facts of
flight — how to get from shore
to food and back again

Allegro



mp There was a limit to how much
the new body could do. In heaven,
he thought, there should be no limits.
for his reckless irresponsibility,"
the solemn voice intoned, "violating
the dignity and tradition of the Gull
Family



the most important
thing in living
was to reach out and touch
perfection in .. to fly




No, Jonathan, there is no such place
. Heaven is not a place, and it is not
a time. Heaven is being perfect



Because any number is a limit,
and perfection doesn't have limits.
Perfect speed, my son, is being there

89



f


98



mf

We can lift ourselves out of ignorance,
we can find ourselves as creatures of
excellence and intelligence and skill

102



mf

We can lift ourselves out of ignorance,
we can find ourselves as creatures of
excellence and intelligence and skill

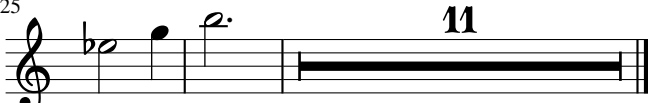
But then the day came that Chiang vanished.
as he spoke, his feathers went brighter and
brighter and at last turned so brilliant that
no gull could look upon him.

106



mp *mp*

125



11

Images from Childhood_3

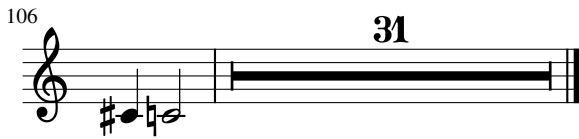
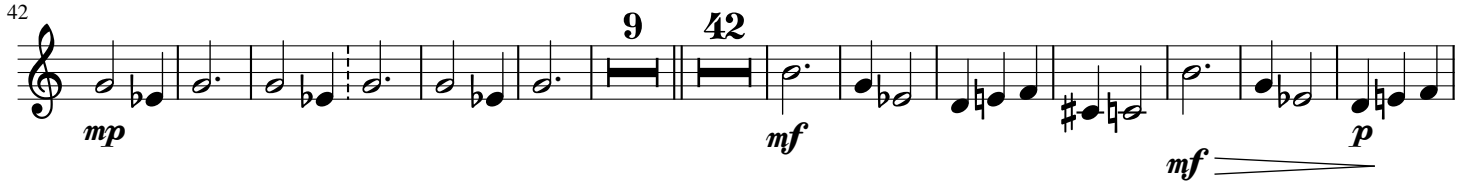
Violin 6

Jonathan Livigston Seagull

Ali Riza SARAL

A1

♩ = 120
Allegro



Images from Childhood_3

Violin 7

Jonathan Livigston Seagull

Ali Riza SARAL

A1

♩ = 120
Allegro

4 4 21

p *mf* *mf* *mp*

41 2 8 24 *ppp*

87 *f* *mf* *mf*

102 32

mf *p*

Detailed description: The musical score is written for Violin 7 in 3/4 time. It consists of four staves of music. The first staff (measures 1-10) includes a 4-measure rest, followed by eighth notes, a 4-measure rest, and a 21-measure rest. Dynamics are *p*, *mf*, *mf*, and *mp*. The second staff (measures 11-24) includes a 2-measure rest, eighth notes, a 4-measure rest, an 8-measure rest, and a 24-measure rest. Dynamics are *p* and *ppp*. The third staff (measures 25-36) includes eighth notes, a 4-measure rest, and eighth notes. Dynamics are *f*, *mf*, and *mf*. The fourth staff (measures 37-102) includes eighth notes, a 4-measure rest, and a 32-measure rest. Dynamics are *mf* and *p*.

Images from Childhood_3

Viola 1

Jonathan Livigston Seagull

Ali Riza SARAL

A1

♩ = 120
Allegro

9 *mp* *pp* *mf*

28 *mp* *mf* *mf*

60 *f*

74

80 *ff*

84

88 *f* *mf*

98 *mf*

102 *mf*

111 *mf* 13

Images from Childhood_3

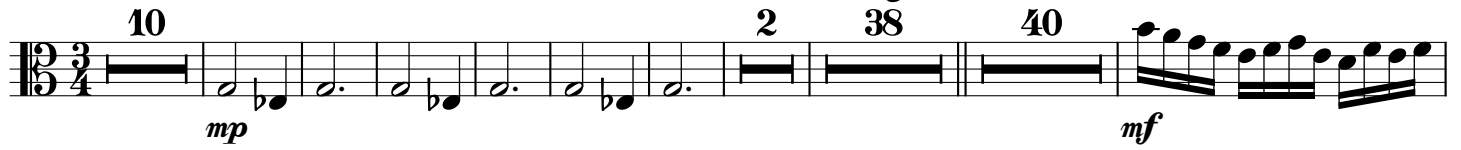
Viola 2

Jonathan Livigston Seagull

Ali Riza SARAL

A1

♩ = 120
Allegro



98



102



Images from Childhood_3

Viola 3

Jonathan Livigston Seagull

Ali Riza SARAL

A1

♩ = 120

Allegro

11 2 38 40

p *mf* *mp*

102

33

p

Violoncello 1

Images from Childhood_3

Jonathan Livigston Seagull

Ali Riza SARAL

A1 *pp* *p*

$\text{♩} = 120$
Allegro

19 *mp* *mp*

37 *pp* *p*

55 *mf*

70 *mf*

79

84 *mf*

87

90 *f*

99 *mf*

103

mf

Musical staff 103-106: Bass clef, 4/4 time. Measures 103-106 contain continuous eighth-note patterns. Measure 103 starts with a half note G2 and a half note F2. Measure 104 starts with a half note E2 and a half note D2. Measure 105 starts with a half note C2 and a half note B1. Measure 106 starts with a half note A1 and a half note G1. The dynamic *mf* is written below the first measure.

107

mp

3

mp

Musical staff 107-114: Bass clef, 4/4 time. Measures 107-114 contain a sequence of half notes and quarter notes. Measure 107 starts with a half note G2. Measure 108 starts with a half note F2. Measure 109 starts with a half note E2. Measure 110 starts with a half note D2. Measure 111 starts with a half note C2. Measure 112 starts with a half note B1. Measure 113 starts with a half note A1. Measure 114 starts with a half note G1. The dynamic *mp* is written below the first and eighth measures. A triplet of eighth notes is marked with a '3' above it in measure 112.

125

12

Musical staff 125-137: Bass clef, 4/4 time. Measures 125-137 contain a sequence of half notes and quarter notes. Measure 125 starts with a half note G2. Measure 126 starts with a half note F2. Measure 127 starts with a half note E2. Measure 128 starts with a half note D2. Measure 129 starts with a half note C2. Measure 130 starts with a half note B1. Measure 131 starts with a half note A1. Measure 132 starts with a half note G1. Measure 133 starts with a half note F2. Measure 134 starts with a half note E2. Measure 135 starts with a half note D2. Measure 136 starts with a half note C2. Measure 137 starts with a half note B1. The number '12' is written above the staff in measure 126.

Violoncello 2

Images from Childhood_3

Jonathan Livigston Seagull

Ali Riza SARAL

A1

♩ = 120
Allegro

5 8 3 25 4

pp pp pp p

58 41

mf

102

mf

106 31

Images from Childhood_3

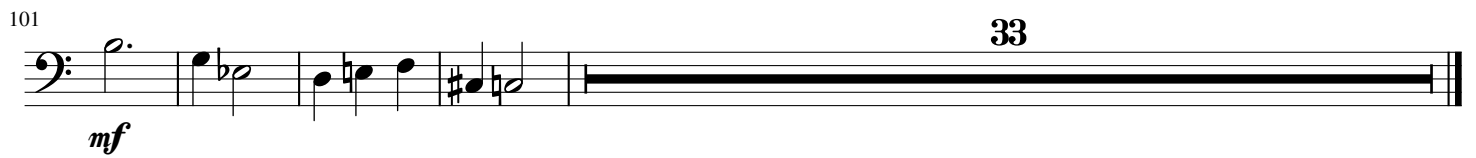
Contrabass

Jonathan Livigston Seagull

Ali Riza SARAL

A1

♩ = 120
Allegro



Images from Childhood_4

The Little Prince

Ali Riza SARAL

Andante $\text{♩} = 100$

Violin1.1 *mf* *f* 3

Violin1.2 *mf* 3

Violin1.3 *mf* 3

Violin1.4 *mf* 3

If some one loves a flower, of which just one single blossom grows in all the millions and millions of stars, it is enough to make him happy just to look at the stars.

Violin2.1

Violin2.2

Violin2.3

Sevdiğiniz çiçek milyonlarca yıldızdan yalnız birinde bile bulunsa yıldızlara bakmak mutluluğumuz için yeterlidir.

Viola1

Viola2

Viola3

Violoncello1

Violoncello2

Contrabass

16

Vln.1.1 *ff* [3]

Vln.1.2 [3]

Vln.1.3

Vln.1.4

Vln.2.1 *f*

Vln.2.2 *mp*

Vln.2.3 *mp*

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

Detailed description of the musical score: The score is for measures 16 through 25. Violin 1.1 starts with a triplet of eighth notes (F#4, G#4, A4) marked *ff*. Violin 1.2 has a triplet of eighth notes (F#3, G#3, A3). Violin 1.3 and 1.4 have various rhythmic patterns, including eighth and sixteenth notes. Violin 2.1 starts with a half note (B3) marked *f*. Violin 2.2 and 2.3 have half notes (F#3, G#3) marked *mp*. Viola 1, 2, and 3 are mostly silent. Violoncello 1 and 2, and Contrabass are also mostly silent, with some low notes in measure 25.

27

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

The musical score for measures 27-35 is as follows:

- Measure 27:** Vln.1.1 has a triplet of eighth notes (G4, A4, B4). Vln.1.4 has a triplet of eighth notes (G3, A3, B3). Vln.2.1 has a triplet of eighth notes (G4, A4, B4) marked *ff*. Vln.2.3 has a triplet of eighth notes (G3, A3, B3).
- Measure 28:** Vln.1.1 has a quarter note G4. Vln.1.4 has a quarter note G3. Vln.2.1 has a quarter note G4. Vln.2.3 has a quarter note G3.
- Measure 29:** Vln.1.1 has a quarter note A4. Vln.1.4 has a quarter note A3. Vln.2.1 has a quarter note A4. Vln.2.3 has a quarter note A3.
- Measure 30:** Vln.1.1 has a quarter note B4. Vln.1.4 has a quarter note B3. Vln.2.1 has a quarter note B4. Vln.2.3 has a quarter note B3.
- Measure 31:** Vln.1.1 has a quarter rest. Vln.1.4 has a quarter rest. Vln.2.1 has a quarter rest. Vln.2.3 has a quarter rest.
- Measure 32:** Vln.1.1 has a quarter rest. Vln.1.4 has a quarter rest. Vln.2.1 has a quarter rest. Vln.2.3 has a quarter rest.
- Measure 33:** Vln.1.1 has a quarter rest. Vln.1.4 has a quarter rest. Vln.2.1 has a quarter rest. Vln.2.3 has a quarter rest.
- Measure 34:** Vln.1.1 has a quarter rest. Vln.1.4 has a quarter rest. Vln.2.1 has a quarter rest. Vln.2.3 has a quarter rest.
- Measure 35:** Vln.1.1 has a quarter rest. Vln.1.4 has a quarter rest. Vln.2.1 has a quarter rest. Vln.2.3 has a quarter rest.

36

Vln.1.1 *ff* [3] 3

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1 [3]

Vln.2.2

Vln.2.3 [3]

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

46

The musical score is organized into systems for different instruments. The first system includes Violins 1.1, 1.2, 1.3, and 1.4. The second system includes Violins 2.1, 2.2, and 2.3. The third system includes Violas 1, 2, and 3. The fourth system includes Violoncellos 1 and 2, and the Contrabass. The score is in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

Violins 1 (Vln.1.1, Vln.1.2, Vln.1.3, Vln.1.4): Vln.1.1 and Vln.1.2 have active parts with notes and rests. Vln.1.3 and Vln.1.4 are mostly silent, with some activity in the later measures.

Violins 2 (Vln.2.1, Vln.2.2, Vln.2.3): Vln.2.1 has a melodic line with triplets and a *ff* marking. Vln.2.2 and Vln.2.3 have active parts with notes and rests.

Violas (Vla.1, Vla.2, Vla.3): All three violas are silent throughout the score.

Violoncellos (Vc.1, Vc.2) and Contrabass (Cb.): All three instruments are silent throughout the score.

6

72

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mf

mf

83

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

mp

p

91

Vln.1.1 *f* *ff* *mf* *mf*

Vln.1.2 *mf* *mf*

Vln.1.3 *mf* *mf*

Vln.1.4 *mf* *mf*

The stars are beautiful, because
of a flower that cannot be seen.
"The house, the stars, the desert-
-what gives them their beauty is
something that is invisible!"

Vln.2.1 *f*

Vln.2.2

Vln.2.3

"Yıldızlar, gözden ırak bir çiçek
yüzünden güzeldirler." ev olsun,
yıldızlar olsun, çöl olsun, , hepsi
de güzelliğini gizliliğe borçlu!"

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

10

119

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

ff

3

3

3

128

Vln.1.1 *ff* $\underline{\text{3}}$ 3

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1 $\underline{\text{3}}$

Vln.2.2

Vln.2.3 $\underline{\text{3}}$

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

138

Vln.1.1

Vln.1.2

Vln.1.3

Vln.1.4

Vln.2.1

Vln.2.2

Vln.2.3

Vla.1

Vla.2

Vla.3

Vc.1

Vc.2

Cb.

ff

ff

3

3

Images from Childhood_4

Violin 1

The Little Prince

Ali Riza SARAL

♩ = 100

Andante

Violin 1 score for "Images from Childhood_4" by Ali Riza SARAL. The score is in 2/4 time, key of B-flat major, and tempo of Andante (♩ = 100). The score consists of 132 measures across 8 staves. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various articulations (accents) and fingerings (2, 3). The score is written for Violin 1.

Measures 1-15: *mf* (mezzo-forte). Measures 16-30: *ff* (fortissimo). Measures 31-42: *ff* (fortissimo). Measures 43-56: *mf* (mezzo-forte). Measures 57-76: *f* (forte). Measures 77-93: *ff* (fortissimo). Measures 94-118: *ff* (fortissimo). Measures 119-132: *ff* (fortissimo).

Images from Childhood_4

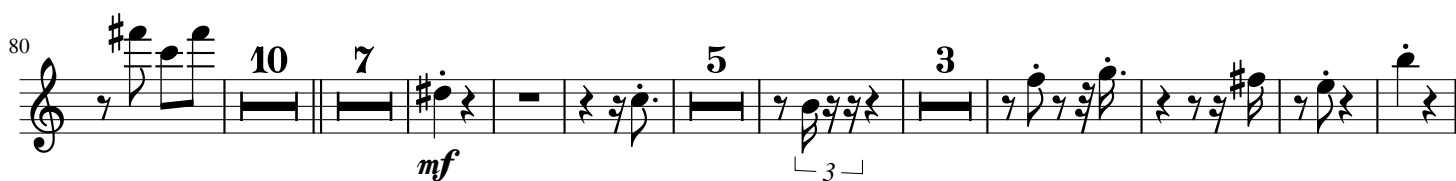
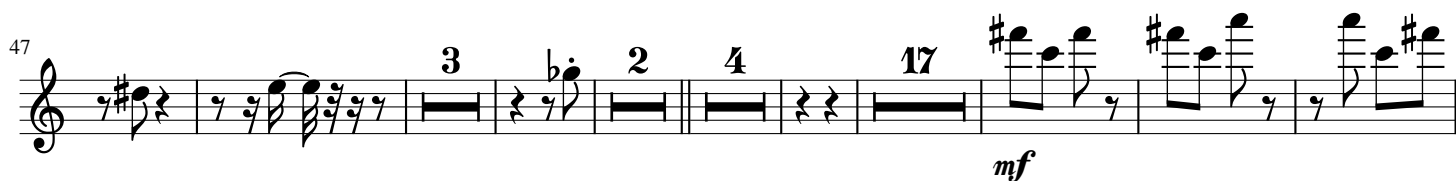
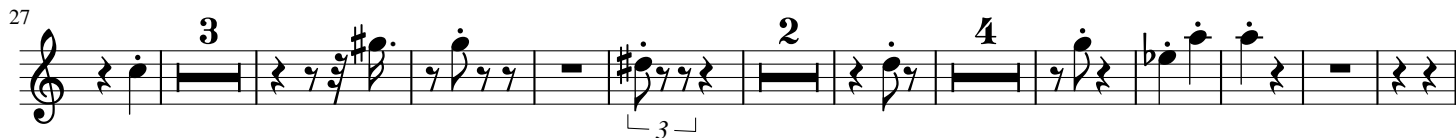
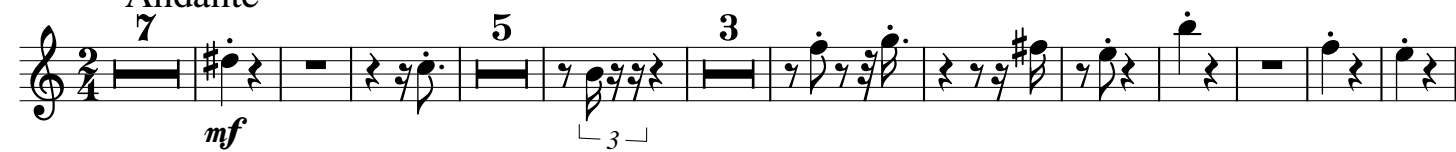
Violin 2

The Little Prince

Ali Riza SARAL

♩ = 100

Andante



Images from Childhood_4

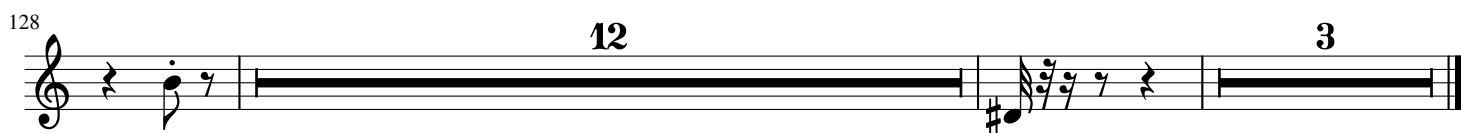
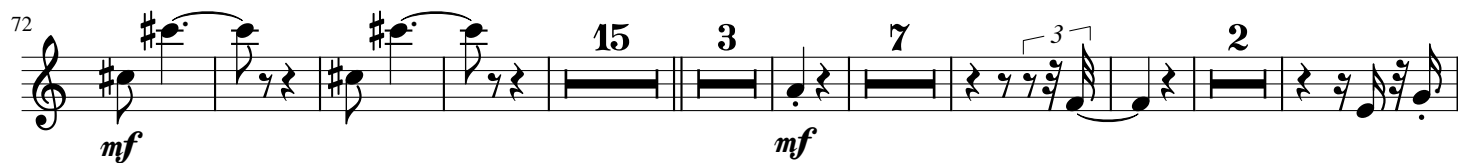
Violin 3

The Little Prince

Ali Riza SARAL

♩ = 100

Andante



Images from Childhood_4

Violin 4

The Little Prince

Ali Riza SARAL

♩ = 100

Andante

The score is written for Violin 4 in 2/4 time, Andante tempo (♩ = 100). The key signature has one sharp (F#). The score is divided into four staves, each with fingerings and dynamics.

Staff 1 (Measures 1-10): Starts with a 5-fingered whole note (F#4), followed by a 6-fingered whole note (G4), a 6-fingered whole note (A4), a 2-fingered whole note (B4), and a 3-fingered whole note (C5). Dynamics: *mf*.

Staff 2 (Measures 11-20): Starts with a 5-fingered whole note (F#4), followed by an 11-fingered whole note (G4), a 4-fingered whole note (A4), and a 15-fingered whole note (B4). Dynamics: *mf*.

Staff 3 (Measures 21-30): Starts with a 16-fingered whole note (F#4), followed by a 5-fingered whole note (G4), a 6-fingered whole note (A4), a 6-fingered whole note (B4), and a 2-fingered whole note (C5). Dynamics: *mf*.

Staff 4 (Measures 31-40): Starts with a 3-fingered whole note (F#4), followed by a 5-fingered whole note (G4), an 11-fingered whole note (A4), and a 4-fingered whole note (B4). Dynamics: *mf*.

Images from Childhood_4

Violin 5

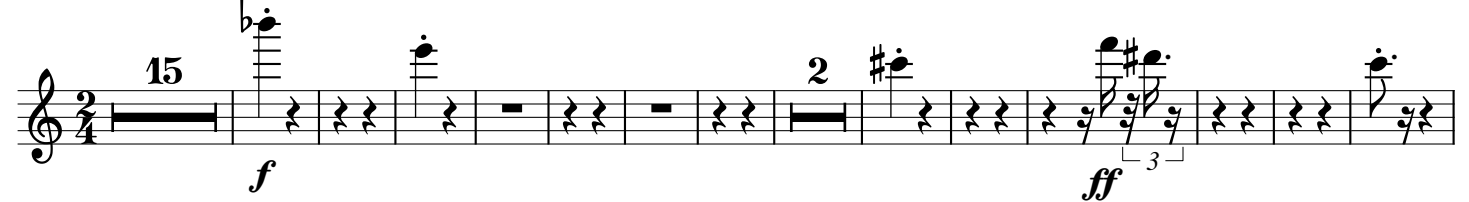
The Little Prince

Ali Riza SARAL

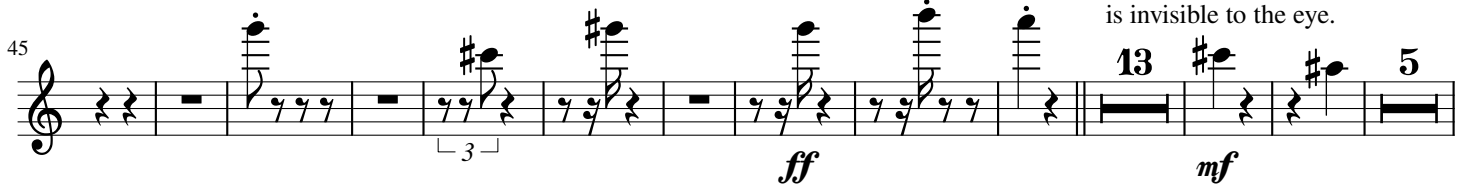
♩ = 100

If some one loves a flower, of which
just one single blossom grows in all
the millions and millions of stars, it
is enough to make him happy just to
look at the stars.

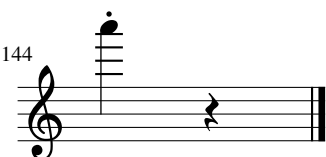
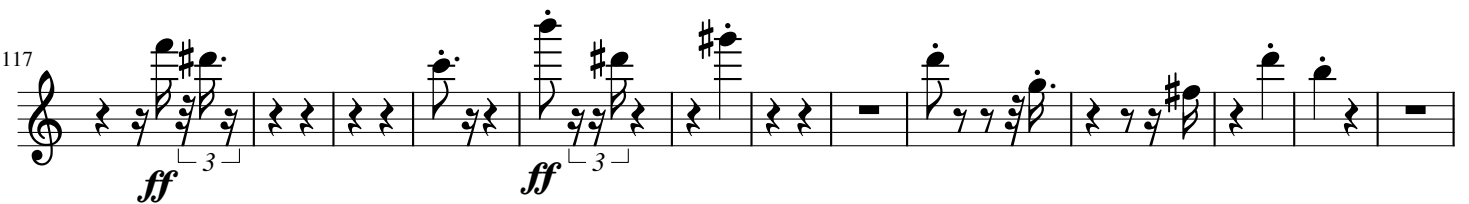
Andante



It is only with the heart that one
can see rightly; what is essential
is invisible to the eye.



The stars are beautiful, because
of a flower that cannot be seen.
"The house, the stars, the desert-
-what gives them their beauty is
something that is invisible!"



Images from Childhood_4

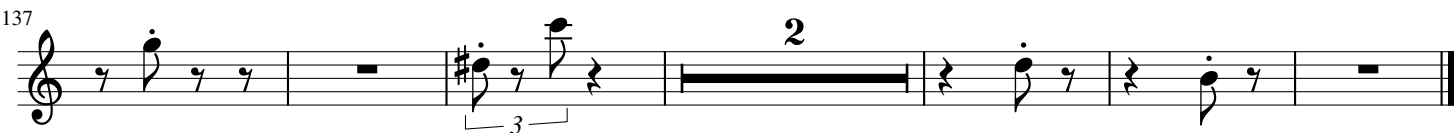
Violin 6

The Little Prince

Ali Riza SARAL

♩ = 100

Andante



Images from Childhood_4

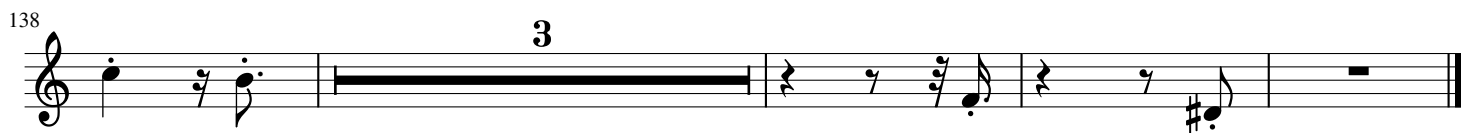
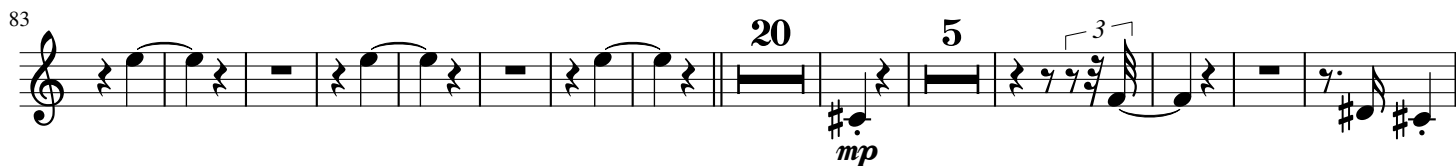
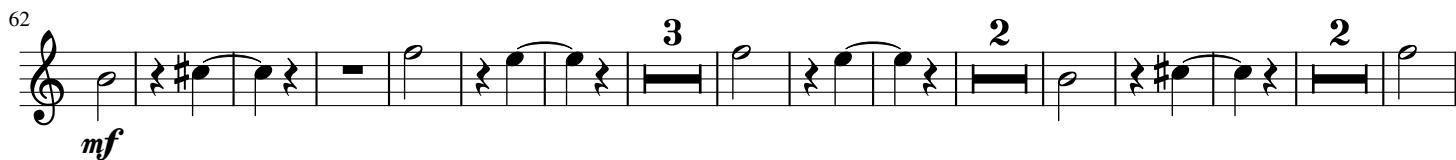
Violin 7

The Little Prince

Ali Riza SARAL

♩ = 100

Andante



Images from Childhood_4

The Little Prince

Viola 1

Ali Riza SARAL

İnsan ancak yüreğiyle
baktığı zaman doğruyu görebilir.
Gerçeğin mayası gözle görülmez.”

♩ = 100

Sevdiğiniz çiçek milyonlarca
yıldızdan yalnız birinde bile
bulunsa yıldızlara bakmak
mutluluğumuz için yeterlidir.

Andante



p

“Yıldızlar, gözden ırak
yüzünden güzeldirler
yıldızlar olsun, çöl
de güzelliğini gizlili

74



54

Images from Childhood_4

The Little Prince

Viola 2

Ali Riza SARAL

♩ = 100

Andante

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Images from Childhood_4

The Little Prince

Viola 3

Ali Riza SARAL

♩ = 100

Andante

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The Little Prince

Ali Riza SARAL

Violoncello 1

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Andante

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Images from Childhood_4

The Little Prince

Violoncello 2

Ali Riza SARAL

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Andante

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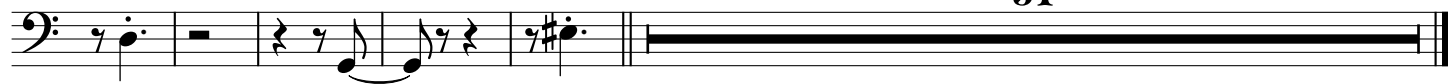


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Contrabass

The Little Prince

Ali Riza SARAL

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